漫画人

JAPANESE POP CULTURE & LANGUAGE LEARNING

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MANGAJIN

No. 16

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SPECIAL REPORT: Eating Cheap in Tōkyō

漫画人
MANGAJIN

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Issue No. 16
published Apr. 1992

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MANGAJIN is a made-up word combining *manga* ("comics/cartoons"), and *jin* ("person/people"). It sounds almost like the English word "magazine" as rendered in Japanese — *magajin*. All of the Japanese manga in MANGAJIN were created in Japan, by Japanese cartoonists, for Japanese readers.

漫画人
MANGAJIN

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MANGAJIN (ISSN 1051-8177) is published 10 times a year, monthly except January and July, by: Mangajin, Inc., 2531 Briarcliff Rd., Suite 121, Atlanta, GA 30329.

Second class postage paid at Atlanta, GA 30304 and additional offices. Postmaster: Send address changes to: Mangajin, P.O. Box 49543, Atlanta, GA 30359. USPS # 006137

Subscription prices:
$30/year in US, $45/year in Canads.
Overseas (except Japan) subscriptions:
$100/year (airmail only).
Exclusive agent in Japan:
Sekai Shuppan Kenkyu Centre,
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Subscriptions in Japan: ¥9,000/year

Editor's Note

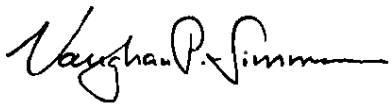
We had originally planned to bring you the delightful *Dr. Slump* in this issue, but the publisher, Shūeisha, was simply not interested in the U.S. market. Shūeisha along with Kōdansha and Shōgakukan make up the Big Three in Japanese publishing, and I guess the surprising thing is that the other two have been so cooperative. Andō-san at Kōdansha was the first person we contacted at the Big Three who showed an interest in the MANGAJIN project, and Kōdansha has been very cooperative and supportive all along. Likewise, Horibuchi-san at Viz Communications, the U.S. subsidiary of Shōgakukan, has been very helpful in getting MANGAJIN rolling.

In case you haven't been reading the fine print at the bottom of this page, Kōdansha supplies us with *What's Michael, Dai-Tōkyō Binbō Seikatsu Manyuaru, Pocket Story, Chinmoku no Kantai,* and several others. Shōgakukan has brought you such works as *Ningen Kōsaten, Tsurumoku Dokushin-ryō, Urusei Yatsura,* and *Hagure-gumo.*

Although not as big as the Big Three, Take Shobō, also known as Bamboo Comics, has what I consider to be some of the best 4-frame manga, including *Tanaka-kun, Obatarian, Ojama Shimasu,* and *Bono Bono.* Tsujii-san at Take was another early supporter of MANGAJIN.

We're hoping that one day a company called Shimaisha will come around and let us bring you one of the true classics, a veritable icon of Japanese pop culture, *Sazae-san.* No luck so far.

Some of the results of our recent reader survey are shown on pages 6 – 7. It seems our readers are mostly business and professional types, highly educated, and apparently a pretty sophisticated bunch. Just goes to show, you can never tell what kind of people read manga.



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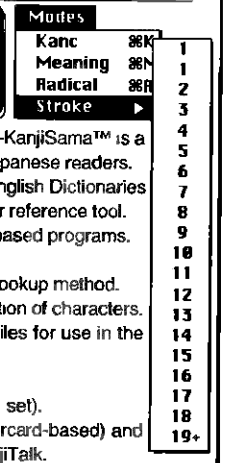

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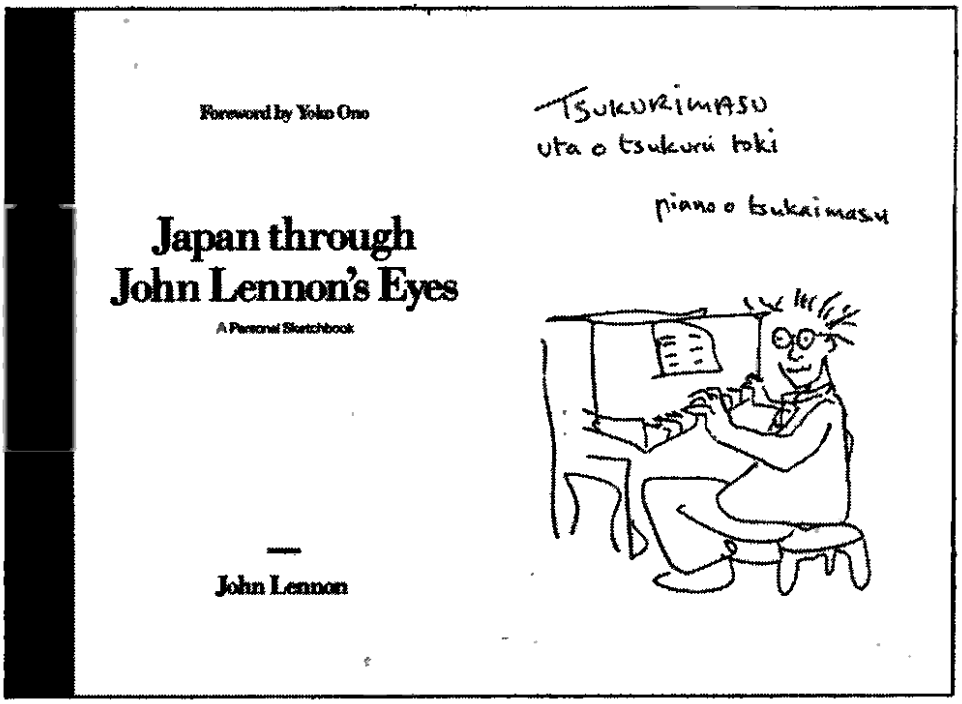

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Letters to the Editor

MANGAJIN welcomes readers' comments by letter or fax, although we reserve the right to edit for clarity or length. Please address correspondence to: Editor, MANGAJIN, P.O. Box 49543, Atlanta, GA 30359. Fax: (404) 634-1799.

What a coincidence

Would you consider running some of the work of Tezuka Osamu, the "God of Manga"? For example, something from *Black Jack* or *Hi no Tori* would be nice.

Can you also systematically run stories created by the elite of the industry, so that we not only study the language but also obtain a deeper understanding of this fascinating form of pop culture from Japan?

SHOU-TE CHANG
Ann Arbor, MI

Funny you should ask. In our next issue we will feature the first installment of a segment from Hi no Tori *("The Phoenix"). In that same issue, Fred Schodt does a special feature story on Tezuka.*

Part of the concept of MANGAJIN is that we don't search out obscure manga — all our manga material is from mainstream, popular magazines and top artists/authors. We believe that seeing what kind of material is popular in Japan is part of learning about the country and culture. It's also noteworthy that all of our material is/was popular in Japan in spite of having little or none of the sex and violence so commonly associated with manga.

We have had letters from people who wanted to know why we were ignoring the earthy side of manga. Although we won't be featuring any erotic material in MANGAJIN, we'll certainly poss along information for those interested in exploring this aspect of Japanese pop culture (strictly from a sociological standpoint). Rumor has it that one of the most respected and authoritative gaijin *writers on Japan is planning a treatise on Japanese erotic manga.* — *Ed.*

Nori-da Explained

I'd like to offer an alternate explanation for a line in part 2 of *Tsurumoku Dokushin-ryō* (MANGAJIN #15). During the "Welcome new dorm residents" party, the dorm chief enters in a Kamen Nori-da costume. You suggested that "Nori-da" is derived from the verb *noru* and could be translated as, "(I'm) into it." Japanese TV fans will recognize Kamen Nori-da from the series "*Minasan no Okage Desu*" ("Thanks to Everyone") of a few years back. The show highlighted the talents of a comedic twosome called the Tunnels (spelled *Tonneruzu* in hiragana), and one of its most popular sketches was a weekly parody of the sixties show "*Kamen Raidā*." One of the Tunnels duo, whose name is Noritake, played the superhero Kamen Nori-da, substituting the "Nori" from his own name. His outfit included the pointed ears and flowing scarf the chief wears in Tsurumoku. Other characters by Noritake included a male school student Nori-o and his female counterpart Nori-ko. "*Minasan no Okage Desu*" was extremely popular with young people (as the MC in *Tsurumoku* notes by saying, "You're at the cutting edge of our generation, chief!"). The Tunnels, by the way, are still fairly popular and can be seen in a revamped but less-funny version of "*Minasan no Okage Desu.*"

CHRISTOPHER WANCURA
Phoenix, AZ

One of our checkers mentioned Noritake, but we didn't have time to follow up and get the details, so thanks to reader Wancura for these insights.

A UNIQUE OPPORTUNITY WITH MANGAJIN

MANGAJIN is now negotiating with a major investor, and we will be upgrading the magazine and expanding our operations soon. We need an associate editor whose primary duty will be feature material. The position is in our Atlanta office. We are looking for a uniquely qualified individual who would enjoy a challenging position with an exciting new publication.

The candidate will be a native speaker of English, will probably have lived in Japan a minimum of 6-8 years, and will be completely comfortable working from written Japanese source material. A professional translator who also has excellent writing skills would be a possible candidate. Part of the job involves working with language-related material.

Our recent reader survey (results on pages 6-7) showed an audience of mostly business/professional types with a very high level of education. The candidate must be able to write and edit material for such a sophisticated audience. He or she must also be able to supervise and work with freelance writers.

MANGAJIN is produced with desktop publishing software, and the associate editor will also be involved in some aspects of layout and design.

We offer informal working conditions and a chance to be creative. We are looking for someone who believes enough in what we are doing to take part of their compensation in stock. Start at $36 – $48,000 salary, plus medical insurance, plus stock to bring the total package to $50 – $60,000 for the first year.

Please send samples of your work (non-returnable), with background and letter to: Associate Editor, P.O. Box 49543, Atlanta, GA, 30359.

Under the Microscope

Our 1992 Subscriber Survey shows what we're doing right, what we need to do better, and who's <u>really</u> reading us.

Stereotypes can be tough to break... but the real picture is often very different from what you see on the surface. Take ***Mangajin***, for instance. On the surface, it's a lighthearted approach to learning about Japanese language and pop culture. Underneath, however, is an audience with a serious desire to learn about all aspects of Japan. And, based on the responses we've received to our recent subscriber survey, it's an audience that actively pursues that education by investing time and effort in its studies.

This survey, sent out with 3,700 subscriber copies of ***Mangajin*** No. 14, pulled in 646 responses (a 17.5% response rate!). Respondents gave us valuable information including feedback on ***Mangajin's*** progress, information on other aspects of their Japanese education and demographic details, allowing us to shape ***Mangajin's*** content and focus. So, without further ado, here are the results of ***Mangajin's*** 1992 subscriber survey!

Mangajin Feedback

What are the main reasons for your interest in Japan and the Japanese?

Business/Technical	35.91%
Arts/Cultural	45.51%
Family/Social	31.42%
Academic	34.67%
Other	10.68%

✦ ✦ ✦

The front cover of ***Mangajin*** says "Japanese Pop Culture and Language Learning." How important are these two aspects to you?

100% language/0% culture	3.90%
75% language/25% culture	38.69%
50% language/50% culture	49.92%
25% language/75% culture	6.71%
0% language/100% culture	0.78%

In my study of the Japanese language I consider myself to be (ranking from 1 [beginner] to 5 [advanced], with special boxes for teachers and native speakers):

1 (beginner)	26.89%
2	25.79%
3 (intermediate)	26.73%
4	11.32%
5 (advanced)	2.99%
Teacher	4.72%
Native Speaker	1.57%

✦ ✦ ✦

What type of manga do you want to see in the future?

Business	29.88%
Science Fiction	37.00%
Sports	9.60%
Romance	18.42%
Historical	44.89%
Contemporary Fiction	49.69%

Do you think our translations of Japanese are too literal?

Too literal	1.39%
OK as is	98.61%

✦ ✦ ✦

For American cartoons and comic strips, should the dialog/captions be in English or Japanese?

English	18.73%
Japanese	81.27%

✦ ✦ ✦

How many people, including yourself, read your copy of ***Mangajin***?

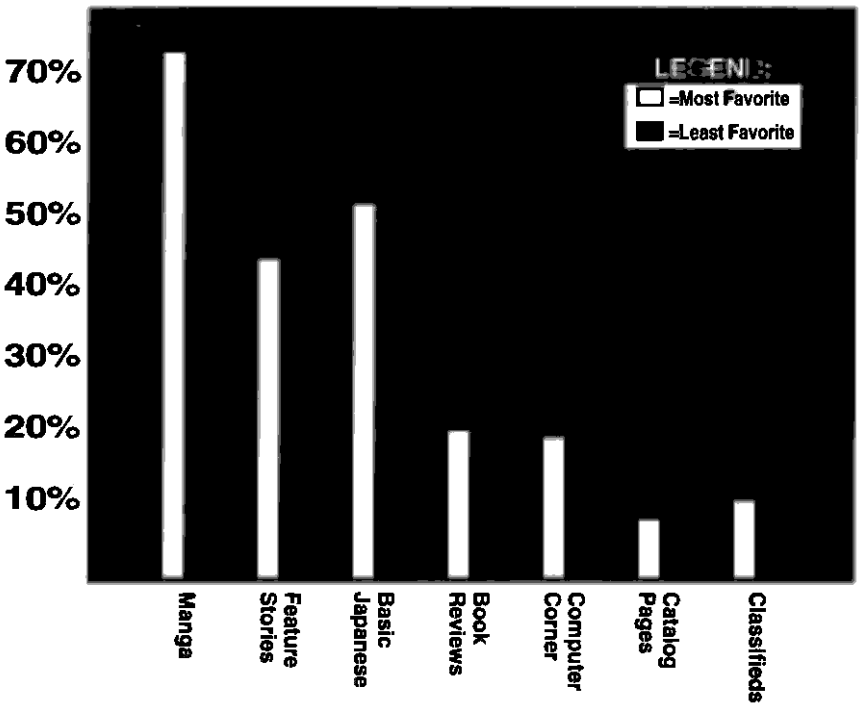
Average=1.7 readers per copy

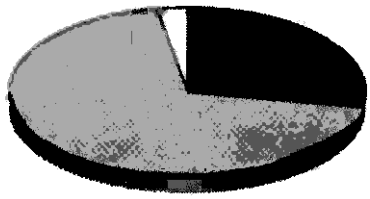
✦ ✦ ✦

How much time do you generally spend reading each issue of ***Mangajin***?

Average=3.5 hours

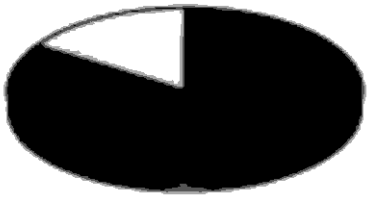
The most valuable input from the survey concerned what you liked and disliked in ***Mangajin***. The manga material, feature stories and Basic Japanese were clear winners, while the other categories were more controversial.





None 28.8%
Some 67.6%
More 3.6%

How do you feel about including American cartoons and comic strips in *Mangajin*?



New format 81.4%
Old format 18.6%

Do you prefer our new 4-line format or the original format?

What is your sex?

Male	73.84%
Female	26.16%

✦ ✦ ✦

What is your educational background?

High school	3.67%
Some college	21.33%
College degree	25.50%
Some post-graduate	13.67%
Masters degree	23.00%
Professional degree	7.17%
Doctorate	5.67%

✦ ✦ ✦

Which best describes your occupation?

Student	24.72%
Educator	13.31%
Top management	3.80%
Middle/lower management	10.94%
Technical/professional	35.66%
Other	11.57%

Do you save back issues of *Mangajin*?

Yes	95.67%
No	4.33%

✦ ✦ ✦

Do you read the advertising in *Mangajin*?

Always	48.17%
Sometimes	49.92%
Never	1.91%

Learning Japanese

Are you actively pursuing a study of Japanese?

No	12.24%
University credit course	24.80%
Non-credit course	13.50%
Self study	49.45%

✦ ✦ ✦

What kind of materials are you using?

Text/reading material	98.03%
Audio tape	53.85%
Video tape	24.87%
Learning software	16.10%

✦ ✦ ✦

Have you been to Japan in the past 2 years?

No	56.56%
1 time	25.31%
2 times	7.66%
3 times	3.75%
4 times	1.25%
5 or more times	5.47%

✦ ✦ ✦

Do you have plans to visit Japan in the next year?

Yes	37.87%
No	24.88%
Not sure	37.25%

Do you ever eat at Japanese restaurants?

No	5.98%
1-3 times/year	22.92%
3-5 times/year	12.46%
5-10 times/year	20.27%
10+ times/year	44.35%

✦ ✦ ✦

Do you ever prepare Japanese food at home?

Yes	65.94%
No	34.06%

Reader Profile

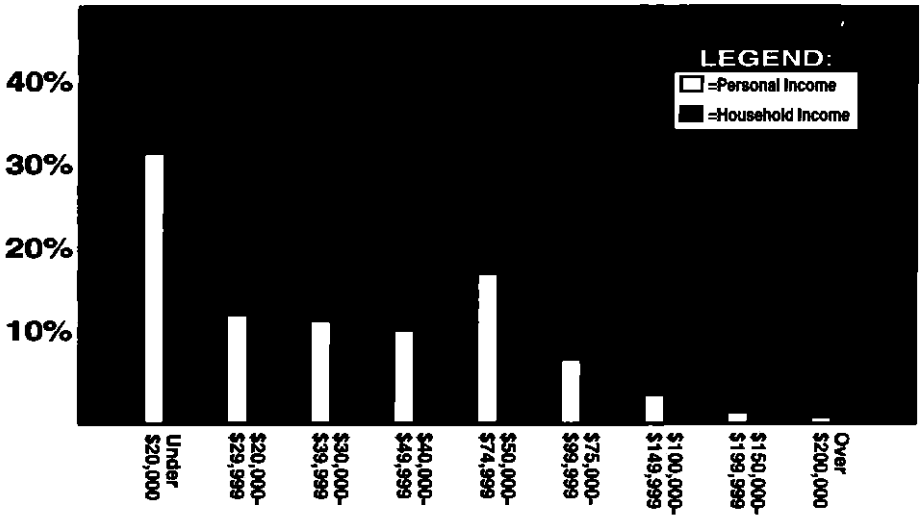
What is your age?

Under 20	4.72%
20-29	34.49%
30-39	28.03%
40-49	21.26%
50+	11.50%

Conclusion

While we didn't have room for all of your comments and answers in this article, we are using this information to determine ***Mangajin's*** content and focus in the future. Remember — we need your ideas and opinions to help make ***Mangajin*** the best it can be. So keep those cards and letters coming, and let us know what you want from ***Mangajin***!

Comics may be just "kid stuff" in America, but this income chart proves that the manga material in ***Mangajin*** is reaching a much more "adult" crowd.



BRAND NEWS

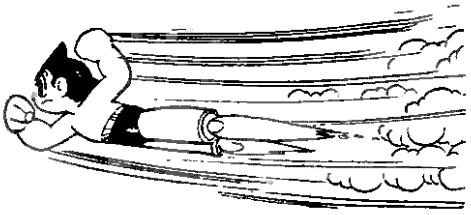
a selection of
CREATIVE PRODUCT NAMES

鉄ワン
TetsuWan

What do you call a nutritious snack food for dogs? Pet food maker Petio took part of the name of one of Japan's most famous manga characters — *Tetsuwan Atomu (see right)*, but they wrote the *wan* in katakana. This makes the name look like "iron-doggie," since *wan-chan* (ワンちゃん) is a children's word for "doggie." (ワンワン, *wan wan* is the Japanese equivalent of "bow wow/arf arf.") The label says that it's for cats too, but in naming the product, Petio forgot about the cats and went for the clever name.

As if to demonstrate the kind of liberties that Japanese marketing men take with English words, over the name *TetsuWan* (the doggie snack), is the description バランスジャーキー *baransu jākii*. Most Japanese consumers, having been subjected to this kind of language for years, would immediately realize this as a nutritionally *balanced* (beef) *jerky*-type product.

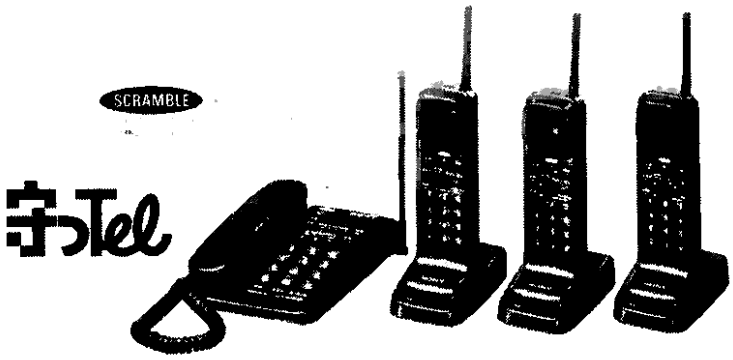
The original *Tetsuwan*, a creation of Japan's "God of Manga," Tezuka Osamu, was this guy.



鉄腕 アトム
Tetsuwan Atomu

© Tezuka Osamu / *Tetsuwan Atomu*

Tetsuwan, literally "iron arm," is a term used to refer to strength and endurance. *Tetsuwan Atomu* is sometimes rendered as "Mighty Atom" in English, but the animated version of this manga, dubbed in English, was marketed in the U.S. as *Astro Boy*.



守っTel
MamotTeru

The English abbreviation Tel for "telephone" is readily recognizable in Japanese, but it would be read *teru*. That makes this name sound like *mamotte-ru*, "(it is) protecting/guarding," from the verb 守る *mamoru*, "protect/guard."

The *MamotTeru*, from Sony, features a scrambling device that makes it impossible to listen in on a conversation from an extension phone, that is, it "protects" your conversation. Sony uses an emblem with the word SCRAMBLE to designate models with this anti-eavesdropping (盗聴防止, *tōchō bōshi*) feature.

Send us your examples of creative product names or slogans (with some kind of documentation). If we publish your example, we'll send you a MANGAJIN T-shirt to wear on your next shopping trip. In case of duplicate entries, earliest postmark gets the shirt. BRAND NEWS, P.O. Box 49543, Atlanta, GA 30359

Black & White Issues (II)

by
Frederik L. Schodt

In 1990, The Association to Stop Racism Against Blacks initiated a campaign to stop the publishing of "racist" manga. This tiny Osaka organization — essentially consisting of Mr. Arita Toshiji, his wife, and his son — was previously instrumental in getting the *Little Black Sambo* story removed from bookstores, and in discouraging the use of "racist" imagery in advertising.

The Arita family takes the hard-to-dispute position that the Japanese media contains too many negative stereotypes of people of African descent; that they are too often portrayed as grass-skirted, bones-in-noses-cannibals, servants, "jazz musicians," and so forth, and that in manga they are often heavily caricatured, with rounded faces, fat bodies, big eyes, and thick lips.

Although the Arita family has laudable goals, their approach has unfortunately been rather dogmatic and formulaic. To make an analogy, they have often been like the Japanese censors who scratch out offending *Playboy* nudes, and ignore the real pornography. First the Arita organization presented manga publishers with strident demands for retraction of what it deemed offending material, and then, after enlisting scores of religious and civil rights groups in the United States in a letter writing campaign, it deluged the publishers. That the letter-writers were outraged was understandable; most cannot read Japanese, but had been shown isolated images taken out of context from long stories, even stories with a strong anti-discrimination theme.

To the shock of Japan, one of the main targets of the campaign has been Tezuka Osamu, the "God of Comics." Tezuka is beloved in Japan in large part because of his humanism, and his compassion for all mankind. To accuse him of being a racist, it probably seems to many Japanese, is rather like accusing Mahatma Gandhi of being a child molester.

What kinds of images are at issue in Tezuka's work? First, he sometimes inserted "cartoony" drawings of African natives in his stories as a form of comic relief. Second, and more problematic, he sometimes drew Africans and African Americans in a style lifted from American cartoons of the thirties and forties. His much-loved classic, *Jungle Emperor* (known to Americans as *Kimba, the White Lion*), is a case in point. Created in 1950, this is a romantic saga of beleaguered wild animals in Africa trying to learn to live in harmony. It is a sweet story, full of all the usual Tezuka charms, but as critics have noted, the depiction of the native population is probably influenced by early American Tarzan movies.

Several targeted artists in Japan have redrawn the offending images in their work. In the 1980s there was a brief boom in "cute" African cartoon characters — drawn in the spirit of inflatable black Winkie dolls once popular in America. Toriyama Akira, who had drawn four little "cute" African natives in this style, obligingly went back and recently transformed them into "cute" cats.

If Tezuka were still alive, one suspects he would be horrified by the criticism and immediately redraw many of his illustrations. But he is not, so Kodansha, which issues a 300-volume collection of his work, cannot entertain that possibility. Instead, it temporarily halted publication, and then, after a great deal of internal debate, decided to include a message to the readers. The message explains that some illustrations were drawn in a less-enlightened age and may be offensive, but that Tezuka himself was adamantly opposed to racism in all forms, as is the publisher. This approach is unlikely to satisfy all critics, but it is nonetheless a very progressive step.

The reaction of Japanese artists and fans has been confused. Until recently it was rarely necessary for Japanese to worry about other people's sensitivities. This does not mean that artists maliciously exploited racist imagery, but that the checks and balances that exist in a multiracial society are not in effect. Indeed, most

(continued on page 72)

© Tezuka Osamu / *Hi no Tori*

In Tezuka's *Hi no Tori* (The Phoenix), a character in ancient Japan is being pursued. As a gag, Tezuka draws the pursuers as riot police, and includes an African native. This was drawn in 1968.

A Manual for CHEAP EATING in Greater Tōkyō

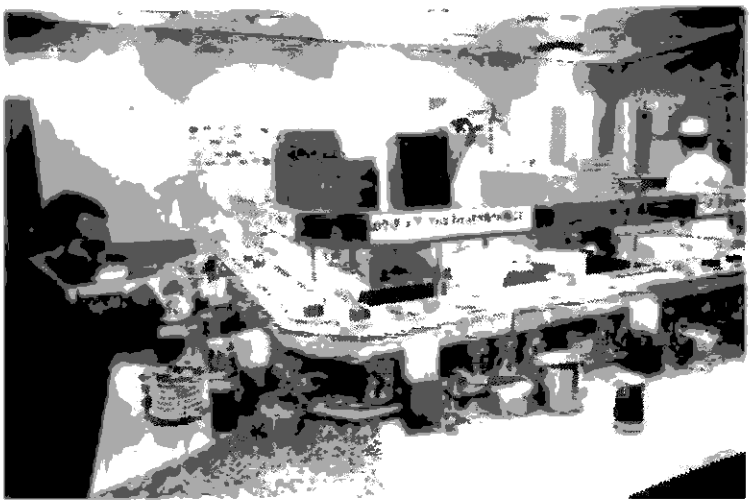
Countless reports over the years have shocked readers with stories about Tōkyō's sensationally expensive restaurants. Less sensational, but far more common, are the Tōkyō restaurants that offer surprisingly tasty food at prices that don't spoil your appetite.

PART I: *Kaiten-zushi,* the Conveyor Belt Approach to Dining or, Sushi Isn't Always a Raw Deal

Tōkyō's better sushi shops have a well-deserved reputation as being among the most expensive eating places in Japan, but thanks in part to some industrial-grade technology, sushi is now within reach of even the low budget diner.

The industrial technology in question is the circular conveyor belt, a version of which has been designed to encircle a sushi chef and his wares, and face out on the counter. Sushi is made by hand and placed, usually two pieces to a plate, on the conveyor belt which passes in front of the seating area.

Eating at one of these places couldn't be simpler. Walk in and find an empty stool at the counter. Sit down and help yourself to green tea. Mugs for tea are available at the counter, and in some restaurants tea comes out from dispenser spouts on the counter. In other shops, tea bags are available and hot water comes out of the tap. Although it's generally called *o-cha,* green tea becomes *agari* in the special language of sushi shops (even *kaiten-zushi* shops).



Inside a *Kaiten-zushi* shop: Don't expect gourmet dining, but it's fast and cheap.

Kaiten-zushi 回転 寿司 is the generic term for this type of "revolving (on a conveyor belt)" sushi. *Kaiten* is actually a noun meaning "rotation," but it's used in such words as *kaiten-doa* ("revolving door"), or *kaiten suitchi* ("rotary switch"). The word *sushi* changes to *-zushi* when suffixed to other words.

くるくる寿司 *kuru kuru zushi* (*kuru kuru* represents a "round and round" motion) is also used to refer to this type of sushi or shop, and 元禄寿司 *Genroku-Zushi*, the name of the chain that originated *kaiten-zushi* 25 years ago, is sometimes used as a generic term.

The word 廻る *mawaru* (a verb meaning "rotate/go around") is also frequently used as a prefix in the names of such shops.

You're now ready to eat, so watch the parade of sushi going by on the conveyor belt. When you see a plate that looks tasty, don't hesitate — grab it before it gets away and dig in. Some restaurants provide a small *kozara* saucer for the soy sauce. Sushi etiquette dictates that only the "fish side" is dipped in soy sauce (to prevent unsightly crumbling of the rice), but you will see all kinds of otherwise respectable people dipping that rice ball to get an extra touch of soy sauce. In restaurants that don't provide the *kozara*, you can squirt from the container directly on top of the sushi as it sits fish side up. If you want, you can use your first plate like a *kozara* for soy sauce after you finish the sushi.

If you want to clear your palate, or if you just like pickled ginger (*gari*), it's available in a container on the counter, with the little pair of serving tongs provided.

There are attendants, or what appear to be waitresses, in these shops, but their role is mainly to clear the counter after each customer leaves. They do take orders for items such as beer, which are not circling on the conveyor belt.

If you want something that's not currently on the conveyor belt, you can ask for it. Some people make a point of doing this to ensure that their sushi is freshly made.

The Simplest "Menu" in Japan?

At a *Kaiten-zushi* restaurant, all you need to know is how much per plate. This price is always displayed prominently, as on this tasteful sign from Tenka-Zushi.

1 皿　120えん
hito-sara　*hyaku nijū en*
one-plate　hundred twenty yen
¥120 a plate

The kanji 皿 is a very stylized picture of a plate (with something on it). The numeral 1 is read *hito–*, as in the enumerative sequence *hitotsu, futatsu, mittsu, yotsu*, etc. When you pay the bill, however, the number of plates is counted using the suffix *–mai* (used for plates or other flat objects).

1枚	*ichimai*	one plate
2枚	*nimai*	two plates
3枚	*sanmai*	three plates, etc.

For more about these "counters," see our Basic Japanese section.

A slight variation: the expression *dore de mo*, meaning "any (and all); whichever," is commonly used to emphasize the uniform price structure.

どれでも　一皿　¥140
dore de mo　*hito-sara*　*hyaku yonjū en*
any/all　one-plate　hundred forty yen
All ¥140 a plate

Some shops offer premium items at a higher per/plate price. The plates are usually color/design-coded, and are always displayed visually, on the belt, as in the photo on the left, or graphically in a sign on the wall.

この　お皿　は　500円　です。
kono　*o-sara*　*wa*　*gohyaku en*　*desu*
this/these　(hon) plate[s]　as-for　five hundred yen　is/are
These plates are ¥500 / ¥400 / ¥330

As you finish each plate, stack up the empties to the side. After dining, there's no need to worry about a check. Just stand up and head for the cashier, generally located right by the door. By the time you get there, an attendant will have counted your empty plates and shouted out the number (using the counter suffix *–mai*; see our Basic Japanese lesson on page 14) to the cashier, who will ring up the total. Sometimes the cashier will visually check the number of plates, then run back to the register to receive your payment. (On your way out, a little nod and *gochisō-sama* to the people behind the counter is an optional nicety.)

The going rate for a plate of *kaiten-zushi* in Tōkyō these days is around ¥120, but most places also offer choicer items at higher rate per plate. The plates for these more expensive items are usually color-coded, and there is always some kind of visual display, either on the conveyor belt, or on the wall, indicating the prices.

The *kaiten-zushi* phenomenon has provided Japanese comedians with material for countless gags about unsuspecting customers picking up a plate of sushi that had been circling for hours, drying into tasteless morsels of doom. Even at its best, no one raves about the taste of *kaiten-zushi*. Nonetheless, it's hard to take a stroll through a major entertainment or

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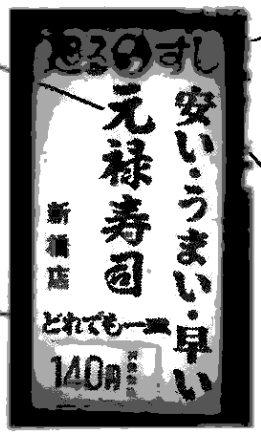
Pioneer of conveyor belt sushi, Genroku-Zushi, opened the first *kaiten-zushi* shop in 1967, in the town of Funabashi, adjacent to Tōkyō. In the 25 years since then, the Genroku chain has grown to 120 shops, including one in New York City, just off Fifth Avenue. The name Genroku-Zushi is sometimes used as a generic term for this type of sushi and/or shop.

The name Genroku (元禄) is taken from the Genroku period (1688 – 1703) in the Edo era. It was during this period that the Edo townsman's culture came into its own; Bashō's haiku and Saikaku's fiction were popular, and Kabuki and Bunraku flourished. It was also around this time that the *Edo-mae* style of sushi popular today was originally developed (as a quick snack for Kabuki theater-goers, so legend has it).

Eight years ago, Genroku-Zushi's exclusive right to the conveyor belt method expired, leading to the appearance of several rival chains, although Genroku remains the largest. There are currently around 2,000 *kaiten-zushi* shops in Japan.

What the man on the street sees
when he passes Genroku-Zushi.



元禄寿司
Genroku Zushi
新橋店
Shinbashi-ten
Shinbashi shop (branch)

どれでも　一皿
dore de mo　*hito-sara*
any/all　one plate

140円
hyaku yonjū en
hundred forty yen

回る すし
mawaru sushi
sushi that goes round

- the kanji for *mawaru* ("go round/rotate") has been stylized to give the feeling of rotation.

安い • うまい • 早い
yasui • *umai* • *hayai*
cheap • tasty • fast

- *umai* is a little more colloquial/informal than *oishii* ("delicious").

shopping district without running across at least one such shop. In addition to the low price, there are other major benefits to the consumer.

One benefit is speed. Unless you are very picky (in which case you probably wouldn't even go to a *kaiten-zushi* shop), you can come in, seat yourself, and have food in your mouth in a matter of seconds. Likewise, no need to ask for a check or wait for it to come; accounts are settled on the fly.

The efficiencies of operation sometimes involve compromises. Not infrequently, the ingredients (fish, etc.) are sliced in the "kitchen" and brought out to the "chef" pre-cut. *Kaiten-zushi* is generally prepared in batches — the chef may make ten or twenty plates of *maguro*, then switch to *tako*, or some other type.

A major psychological advantage is the comfort of knowing what the bill will be as you eat. Conventional sushi shops offer some standard items at set prices, but if you order a-la-carte, the chef keeps track and simply announces a number when you are ready to leave. Questioning his math or asking for an itemized bill would be very poor form, so it's a case of "if you have to ask the price, you can't afford it." In contrast, *kaiten-zushi* offers a "what you eat is what you pay" style.

Another advantage is that you can feel comfortable going into a *kaiten-zushi* place by yourself. Of course people can

(continued on page 72)

These signs over the shops are called *kanban* (看板), a word that also has connotations of "reputation (of a business)." Styles here range from traditional to modern, but prices are all pretty much the same.

回転寿司 しおん
Kaiten-Zushi Shion

- this shop also has an English "logo," SUSHI RESTAURANT SHION. The character *kai* (回) has been stylized to give the feeling of rotation.
- *Shion and Sanyō*, below, have a dual pricing structure: ¥100 and ¥200 plates.

回転すし 三葉
Kaiten-Zushi Sanyō

- *Sanyō* is written here with the kanji for "three leaves." The electrical appliance company *Sanyō* writes it as 三洋, "three oceans."
- the word *sushi* is written in hiragana with no *ten-ten* to make it *zushi*, but it's still read *–zushi*.

廻る　天下寿司
Mawaru Tenka-Zushi

- *Tenka* is written with kanji meaning "under (下) heaven (天)" → "the realm/the world." The saying *Tenka wa mawari mochi* means "All things go by turns," but it's written like "*Tenka* has a rotation," making this an appropriate name for a *kaiten-zushi* restaurant.

びっくり寿司
Bikkuri-Zushi

- the name *bikkuri* ("surprise") makes no reference to rotation or going around, but it suggests that the price is surprisingly low, and one might guess that it was *kaiten-zushi* style.

Lesson 16 • Counters and Classifiers

Counters and classifiers are used to a certain extent even in English — for example, we refer to "three sheets of paper," or "eight head of cattle" — but counters in Japanese take on a far greater importance. There are counters for small animals, large animals, birds, flat objects, cylindrical objects, cars, planes, boats, ships, suits, pistols, pairs of chopsticks, and so on, some might say *ad nauseum*. Formidable as this may seem at first, learning these counters and using them properly can be a source of satisfaction as one works toward fluency. On the other hand, for the fainthearted it's reassuring to know that there are generic counters (*hitotsu, futatsu, mittsu*, etc.), which will at least enable you to be understood if you need a counter but don't know which one to use.

Unintentional "bloopers" by the inexperienced sometimes lead to knee-slapping results, but, as some of our examples show, counters can also be misused deliberately for humorous effect. When the humor you generate with your counters becomes fully intentional, you know you have arrived.

Even after you get used to the sheer number and variety of counters in Japanese, it can be surprising just how wide a range some of the counters can cover. Since we can't begin to do justice to the number and variety of counters in these few pages, we've decided to devote this lesson mostly to *–hon* 本, which is one of the counters with the widest range of meanings.

By itself, the kanji 本 can mean either "book" or "origin," and as a prefix it means "main-/this-," but as a counter/classifier it's used for things that are cylindrical or that have a long, thin shape. In our first three examples, these characteristics are obvious in the physical appearance of the objects, but in the others the characteristics are more abstract. For example, telephone calls and home runs are among the things counted with *–hon* because they both have qualities that could be considered "long and thin."

As with many counters, the reading *–hon* changes to *–bon* or *–ppon* in some combinations, for the sake of euphony. For example, *ichi* + *hon* = *ippon*.

The most basic usage of *–hon*

© Irie Kiwa / *Haikibun Sakana-hime*

***Daikon* radishes** are cylindrical in shape, so naturally they are counted with *hon* — *ippon, nihon, sanbon,* etc.

Woman: 大根　1本　ちょーだい
Daikon ippon cho~dai
radish one please give me
"One *daikon*, please." (PL2)

Vendor: アイヨ　葉っぱ は?
Ai yo Happa wa
OK (emph.) leaves as-for
"Coming up. How about the leaves?"

Woman: そのまま
Sono mama
as is
"Leave them on."

Sign: みやちゃん の 八百屋
Miya-chan no yaoya
"Miya's Vegetable Market"

- *chōdai* is used like *kudasai*, but has a softer sound. Although *chōdai* is more typically used by women, it's not uncommon for men to use it in certain situations.
- *ai* is a colloquial form of *hai* ("Yes ma'am/sir")

Counting golf clubs

Only three clubs? You would expect *a buchō* ("department head") who is also a golf enthusiast to have a full set of clubs, but Akai-buchō claims that three clubs are enough for "man's golf" (*otoko no gorufu*). He claims the clubs are worth over ¥1,000,000 each.

© Wakabayashi Kenji / *Heisei Arayama Ikka*

Arashiyama: あら？　赤井部長 . . .
Ara　*Akai-buchō*
(exclam.) Akai-department head
"What? Mr. Akai . . ."

3本　しか　持ってないんです　か，クラブ . . .
san-bon　*shika*　*motte-nai*　*n desu*　*ka*　*kurabu*
three　other than　don't have　is it that　(?)　club(s)
"You only have three clubs?"

- *ara* is a typically feminine expression of surprise.
- the title *buchō* is used here with a name, as a substitute for *–san*. Since she is an employee of the same company, it might sound overly familiar, or slightly disrespectful to use *–san*.
- this is an example of "inverted syntax." The normal word order would be *Kurabu sanbon shika motte-nai n desu ka?*

Cat whiskers

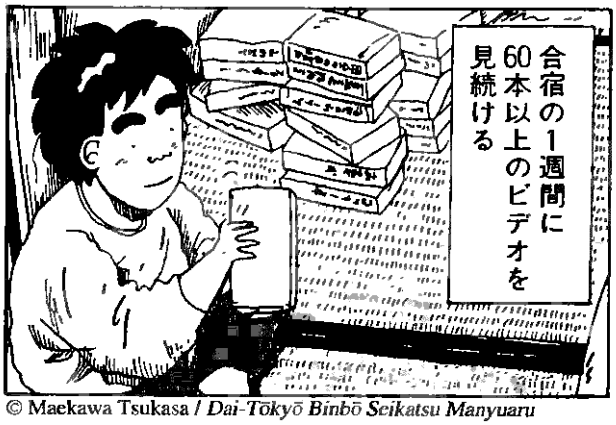
This old man makes fishing lures (毛ばり, *kebari*) using cats' whiskers, but because of his age he has a hard time catching the cats. He demonstrates one of his lures to a young boy who eagerly agrees to a swap — 1,000 cat whiskers for one of the man's lures.

© Wakabayashi Kenji / *Sasaguchi-gumi*

Old Man: 猫　の　ヒゲ　1000本　と　交換!
Neko no hige　*sen-bon*　*to*　*kōkan*
cat　('s)　whisker(s)　1000　for　exchange
"A swap for 1000 cats' whiskers!"

というのは　どう　じゃ
To iu no wa　*dō*　*ja*
saying that　how　is
"How about that?"

- *to iu no wa* refers back to what was said in the previous sentence or part of the sentence.
- *ja* is typically used by older males (and in some dialects) as a substitute for *da/desu*.



© Maekawa Tsukasa / *Dai-Tōkyō Binbō Seikatsu Manyuaru*

Vidвotapes

The student who lives next door is away for a week at a *gasshuku* (合宿, "retreat/training session"), so Kōsuke borrows his TV and VCR and holds his own *bideo gasshuku* ("video retreat"). Movies (the physical film, as well as the story that's on it) are counted with *–hon* because of the long and thin shape of the film. The same practice naturally applies to videotapes, but with video disks, the disk itself is counted with *–mai* (for flat objects) while the movie/story is still counted with *-hon*.

Narration: 合宿 の 1週間 に 60本 以上 の ビデオ を 見続ける
Gasshuku no isshūkan ni rokujuppon ijō no bideo o mitsuzukeru
retreat ('s) one week during 60 more than of video(s) (obj) continue to watch
"During the one week retreat, I watched over 60 videos, one after the other."

- *gasshuku* are most typically training sessions for school sports "clubs" or teams.
- *mitsuzukeru* is a combination of the verbs *miru* ("see/watch") and *tsuzukeru* ("continue").

© Abe & Kurata / *Aji Ichimon Me*

Telephone calls

He was delayed at work, and was over an hour late for a date, but neglected to call his girlfriend at the coffee shop where they were to meet. When he arrived, all he found was a note. Here, he is reflecting on his negligence.

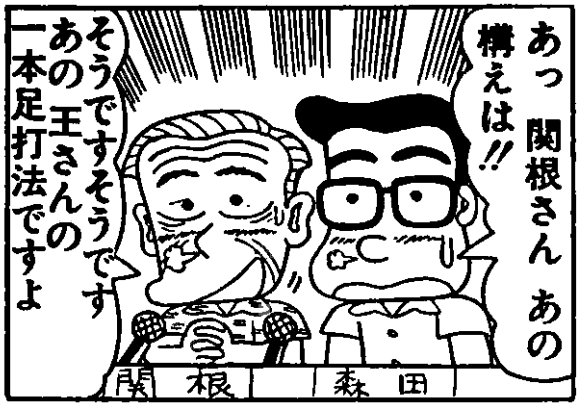
Ibashi: せめて 電話の一本 も 入れればよかった な...
Semete denwa no ippon mo irereba yokatta na
at least one phone call even should have made (colloq)
"I should have at least given her a call."

今月, 一回 も 会わなかった もんな...
Kongetsu ikkai mo awanakatta mon na
this month once even didn't meet (colloq)
"I didn't see her even one time this month."

- *denwa o ireru* is one way to say "make a phone call," similar to the English "put in a call." *Irereba* is the conditional form of the verb *ireru*, and *Irereba yokatta* literally means "It would have been good/better if I had made (a call)."
- *mon na* at the end of the second sentence is a contraction of *mono na*. *Mono* is used this way when explaining a situation.
- the telephone itself, as a small "machine," is counted with *–dai* (*ichidai, nidai, sandai*, etc.), but telephone calls are counted with *–hon*.
- *ikkai* is from *ichi* ("one") + *kai*, the counter for "times/occasions."

A counter double header

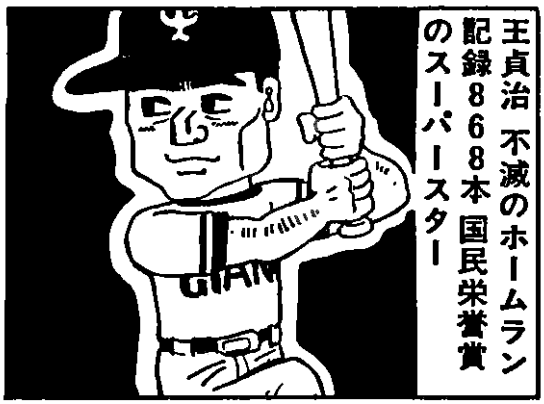
The counter *–hon* is used twice in this example, once in the literal sense (for referring to a one-legged batting stance), and once in a figurative sense (for counting home runs). The setting is an amateur baseball game in which a player suddenly takes on the persona of the Giants' Ō Sadaharu. The next day, Ō reveals that he had a dream about playing in an amateur game.



Morita: あっ 関根さん あの 構え は!!
A! Sekine-san ano kamae wa
"Ah, Sekine-san, that stance!"

Sekine: そうです そうです
Sō desu sō desu
"That's right, that's right."

あの 王さん の 一本 足 打法 です よ
Ano Ō-san no ippon ashi dahō desu yo
"It's Ō's one-legged batting style."



Narration: 王 貞 治
Ō Sadaharu,

不滅 の ホームラン 記 録 868本
fumetsu no hōmuran kiroku happyaku-rokujūhappon
unbeatable record of 868 home runs,

国民 栄誉賞 の スーパースター
kokumin eiyoshō no sūpāsutā
the superstar who won the National Medal of Distinction.

© Nishigishi Ryōhei / *Kamakura Monogatari*

Jūdō matches

A young jūdō athlete, out for a run, sees two cats fighting and steps in to referee.

Michael (the cat): ニャアーッ
Nyaa~!
"Meoow!"

Sound FX: バァーン
Bān
(sound of cat hitting the ground; generic "pow/bang" loud sound)

"Referee": 一本!!
Ippon
"*Ippon!!*"

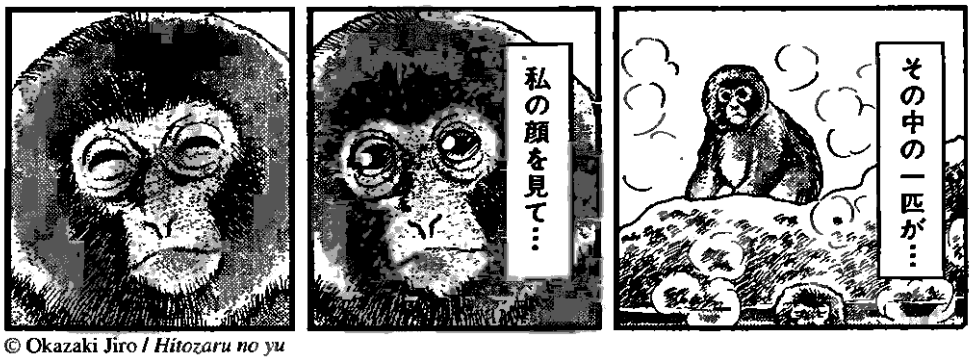
それまで~
Sore made~
that until
"End of match."

- the term *ippon* is used in jūdō circles, even in English to signify that the match has been won. It is scored as ten points.

© Kobayashi Makoto / *What's Michael?*

Conventional use of *–hiki*

Small animals are counted using *–hiki* as shown in this first illustration. In the bottom two illustrations, however, *–hiki* is used to count men, giving a humorous effect.



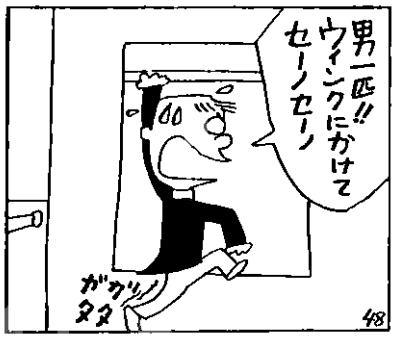
© Okazaki Jiro / *Hitozaru no yu*

These monkeys live in the mountains near a hot spring. The man telling this story is searching for a friend who, disillusioned with human society, has disappeared. Could he have changed himself into a monkey?

Narration: その中の　一匹　が…
Sono naka no ippiki ga
among those one-animal (subj.)
"One of them . . ."

Narration: 私の　顔　を　見て…
Watashi no kao o mite
my face (obj.) looked at, and
". . . looked at my face and . . ."

Humorous use of *–hiki*

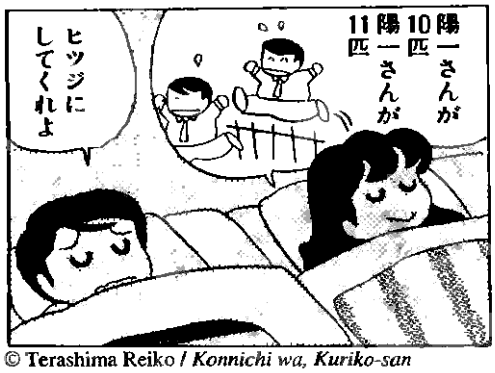


© Tanioka Yasuji / *Bakuhatsu Sunzen*

A flirtatious wink affects this young man more than the girl in the neighboring train expected. Here he prepares to jump from his train to hers.

Man: 男　一匹!!　ウインク　に　かけて　セーノセーノ
Otoko ippiki uinku ni kakete sēno sēno
man one wink on staking it (preparing to make effort)
"One man!! Staking it all on a wink, one-two, one-two. . ."

FX: ガタガタ
gata gata (effect of leg trembling)



© Terashima Reiko / *Konnichi wa, Kuriko-san*

She seems to be enjoying having her husband jump the fence instead of the usual sheep.

Kuriko: 陽一さん　が　10匹　陽一さん　が　11匹
Yōichi-san ga juppiki Yōichi-san ga jū-ippiki
Yōichi (subj.) ten Yōichi (subj.) eleven
"Ten Yōichis, eleven Yōichis."

Yōichi: ヒツジ　にして　くれ　よ
Hitsuji ni shite kure yo
sheep make it (request) (emph.)
"Make it sheep, will you." (PL2)

Conventional use of *–ko*

He has just eaten one of the five freshly-made croquettes he bought, and he knows that they will taste better if he waits a little before having another, but unable to resist, he has two in a row.

© Maekawa Tsukasa / *Dai-Tōkyō Binbō Seikatsu Manyuaru*

Kōsuke: ガマン しきれず
Gaman shikirezu
"Unable to hold back,

たて 続け に 2個目 も 食べた
tate tsuzuke ni ni-kome mo tabeta
I ate the second one right after the first."

- *gaman suru* = "restrain oneself/endure," and *shikirezu* is a negative continuing form meaning "unable to completely . . ."
- the suffix *–me* is used to designate items in a series; so, *ikko-me* = "the first one," *niko-me* = "the second one," etc.

Humorous use of *–ko*

From the series *Urusei Yatsura*, Ataru inadvertently summons an interstellar taxi and rides it home from school, racking up a bill equivalent to all of the petroleum on earth. His father, unable to put up with the resulting pandemonium, considers swapping the entire earth for a ride to another planet. To show the insignificance of the earth on the interplanetary scale, it's referred to with the counter *–ko*, as if it were an orange or croquette.

© Takahashi Rumiko / *Urusei Yatsura*

Father: 運転手さん,
Untenshu-san
"Driver,

地球 一個分 で どのくらい飛べるんだね!!
chikyū ikko-bun de dono kurai toberu n do ne
how far can you take me for one Earth?"

"Driver": 地球 一個分 ねえ . . .
Chikyū ikkobun nē
"One Earth's worth, hmmm?"

Sound FX: パチ パチ パチ
Pachi pachi pachi
(Sound of punching keys on calculator)

We don't have room to illustrate any more of the counters/classifiers, but here's a list of some of the more common ones.

- *–chō* 丁 blocks (of tōfu), orders (of a dish, in a restaurant)
- *–chō* 挺 pairs (of scissors)
- *–dai* 台 machines, typewriters, pianos, beds, cars, etc.
- *–hai* 杯 cupfuls, glassfuls, boxfuls, etc.
- *–jō* 畳 tatami mats
- *–ken* 軒 houses, shops, buildings
- *–ki* 機 airplanes
- *–nin* 人 persons
- *–mei* 名 persons (more formal than *–nin*)
- *–sara* 皿 plate(fuls)
- *–mai* 枚 flat things (empty plates)
- *–satsu* 冊 books, magazines
- *–wa* 羽 birds
- *–zen* 膳 bowls (of rice), pairs (of chopsticks)

If it's any consolation, keep in mind that Japanese uses the single word *mure* (群) to refer to a "herd" of cows, "flock" of sheep, "school" of fish, "bevy" of quail, "gaggle" of geese, etc.

漫

WARNING!

SOME PEOPLE SAY *THERE ARE FEW TRUE "CUSSWORDS" IN JAPANESE BECAUSE IT'S POSSIBLE TO BE JUST AS OFFENSIVE BY USING A LOWER POLITENESS LEVEL.*

The politeness levels found in Japanese frequently have no counterpart in English. This can cause problems for translators. The words *suru* and *shimasu* would both be rendered simply as "do" in English, but in Japanese there is a very clear distinction between the "politeness" levels of these two words. In a more extreme case, *shiyagaru* would also be translated simply as "do" in English, but in Japanese this word is openly offensive.

Learning Japanese from *manga* is a good way to get a "feel" for these politeness levels. You see words used in the context of a social setting.

The danger in "picking up" Japanese is that even though most Japanese people appreciate the fact that you are interested in learning their language and will give you "slack" as a beginner, misused politeness levels can be pretty grating on the Japanese ear, even if they do not reach the point of being truly offensive.

How can I be safe? Politeness Level 3 can be used in almost any situation. Although it might not be completely natural in a very formal situation, it will not cause offense. If you want to be safe, use PL2 only with friends and avoid PL1 altogether.

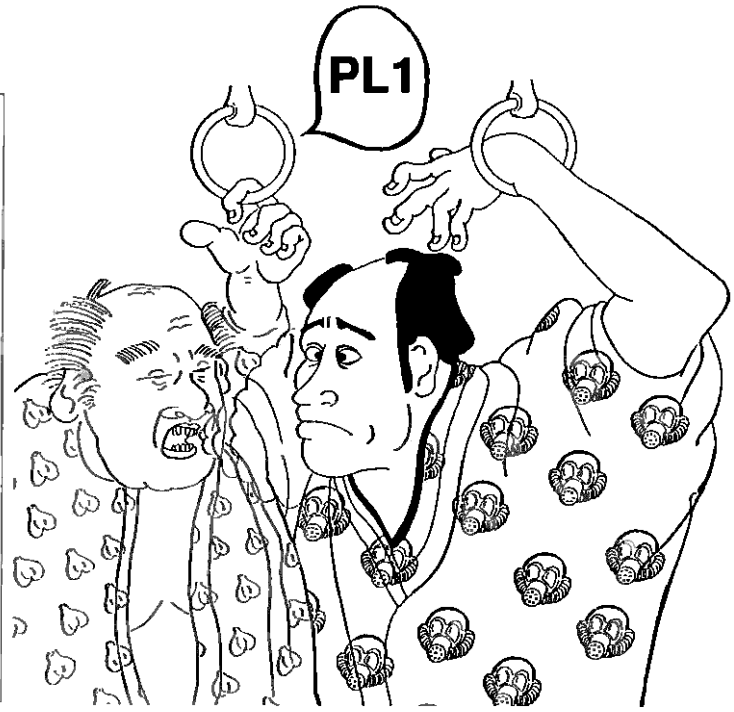
"Politeness Level" Codes used in MANGAJIN

(PL4) Politeness Level 4 : Very Polite
Typically uses special honorific or humble words, such as *nasaimasu* or *itashimasu*.

(PL3) Politeness Level 3 : Ordinary Polite
Typified by the verb *desu*, or the *-masu* ending on other verbs.

(PL2) Politeness Level 2 : Plain / Abrupt
For informal conversation with peers.
- "dictionary form" of verbs
- adjectives without *desu*

(PL1) Politeness Level 1 : Rude / Condescending
Typified by special words or verb endings, usually not "obscene" in the Western sense of the word, but equally insulting.



These levels are only approximations : To simplify matters, we use the word "politeness," although there are actually several dimensions involved (formality, deference, humility, refinement, etc.). While the level of respect (or lack of it) for the person spoken to or spoken about can determine which words are used, verb forms are determined largely by the formality of the situation. Thus, it is difficult to label the verb *irassharu* (informal form of an honorific verb) using this simple four-level system. In such cases we sometimes use combined tags, such as (PL4-3).

Rather than trying to develop an elaborate system which might be so confusing as to actually defeat the purpose, we feel that this system, even with its compromises, is the best way to save our readers from embarrassing situations.

Pronunciation Guide

THIS IS ONLY A GUIDE! *DON'T TRY TO LEARN JAPANESE PRONUNCIATION ON YOUR OWN. GET HELP FROM A QUALIFIED INSTRUCTOR.*

Pronunciation is probably one of the easier aspects of Japanese. Vowel sounds don't vary as they do in English. While English uses the five letters a,e,i,o,u to make 20 or so vowel sounds, in Japanese there are 5 vowels and 5 vowel sounds — the pronunciation is always constant. There are only a few sounds in the entire phonetic system which will be completely new to the speaker of English.

The five vowels in Japanese are written *a,i,u,e,o* in *rōmaji* (English letters). This is also the order in which they appear in the Japanese kana "alphabet." They are pronounced:

a like the *a* in f*a*ther, or h*a* h*a*!
i like the *i* in macaron*i*
u like the *u* in z*u*l*u*
e like the *e* in g*e*t, or *e*xtra
o like the *o* in s*o*l*o*

The length of time that a vowel sound is held or sustained makes it "long" or "short" in Japanese. Don't confuse this with what are called long or short vowels in English. The long vowel in Japanese has exactly the same pronunciation as the short vowel, but it's held for twice as long. Long vowels are designated by a dash over the vowel (*dōmo, okāsan*), or by repeating the vowel (*iimasu*).

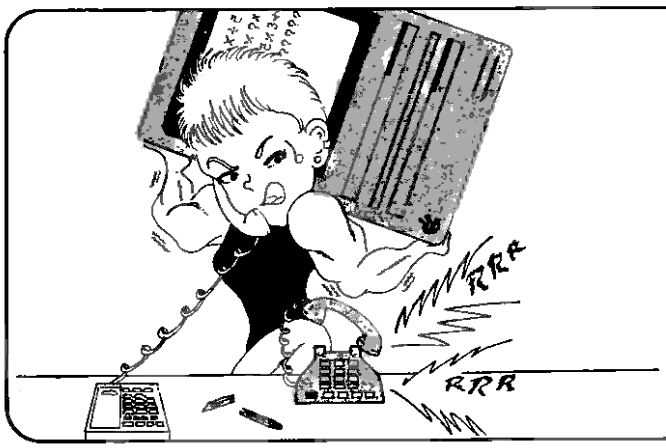
The vowels *i* and *u* are sometimes not fully sounded (as in the verb *desu* or the verb ending *-mashita*). This varies between individual speakers and there are no fixed rules.

Japanese consonant sounds are pretty close to those of English. The notable exception is the r sound, which is like a combination of the English r and l, winding up close to the d sound. If you say the name Eddy and touch the tip of your tongue lightly behind the upper front teeth, you have an approximation of the Japanese word *eri* (collar).

Doubled consonants are pronounced by pausing just slightly after the sound is formed, and then almost "spitting out" the rest of the word. Although this phenomenon does not really occur in English, it is somewhat similar to the k sound in the word bookkeeper.

The *n* sound: When it is not attached to a vowel (as in *na,ni,nu,ne,no*), *n* is like a syllable in itself, and as such it receives a full "beat." When *n* is followed by a vowel to which it is not attached, we mark it with an apostrophe. Note the difference between the word for "no smoking" *kin'en* (actually four syllables: *ki-n-e-n*), and the word for "anniversary" *kinen* (three syllables: *ki-ne-n*).

The distinctive sound of spoken Japanese is partly due to the even stress or accent given to each syllable. This is one reason why pronunciation of Japanese is relatively easy. Although changes of pitch do occur in Japanese, in most cases these are not essential to the meaning. Beginners, especially Americans, are probably better off to try for flat, even intonation. Rising pitch for questions and stressing words for emphasis are much the same as in English.



APOLOGY!
From the translators

Since most of the people who read MANGAJIN are interested in the Japanese language, we strive to reflect the nature of the original Japanese in our translations, sometimes at the expense of smooth, natural sounding English. We ask that you please give us your honorable acceptance of this fact.

– Trans.

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THE FAR SIDE by Gary Larson

ザ ・ファー・サイド　ゲリー・ラースン

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Calvin and Hobbes will be appearing in the next issue of MANGAJIN.

God makes the snake

神, ヘビを創りたもう

Caption: 神,　ヘビ　を　創りたもう
Kami　*hebi*　*o*　*tsukuri-tamō*
god(s)　snake　(obj.)　makes (hon.)

- *tsukuri-tamō* is an honorific form of the verb *tsukuru* ("make" — writing it with the kanji 創 rather than 作 adds the nuance of "for the first time" → "creates"). The verb ending *-tamō* is an old form of very respectful language. It was used to refer to the actions of high nobility, as well as of the *kami* ("gods"), and when the Bible was translated into Japanese, *–tamō* was used with verbs referring to the Judeo-Christian God as well. *–tamō* itself is inherently honorific, and the fact that it is what MANGAJIN would call a PL2 (plain/abrupt) form, is a matter of the written narrative style rather than the degree of respect. Likewise, the single word *Kami* is used here, but in addressing God or referring to God in conversation, *–sama* would usually be added.

On table: 粘土
Nendo
clay

God: はっ... こいつら　は　チョロイ　もんだ
Ha!　*koitsura*　*wa*　*choroi*　*mon da*
(excl.)　these things　as-for　easy　(emph.)

- *koitsu* is a contraction of *kono yatsu* ("this fellow → "this thing"), and the suffix *–ra* makes it plural ("these fellows" → "these things")
- *choroi* is a colloquial word for *kantan-na* ("easy/simple").
- *mon(o) da* adds emphasis to help give the feeling that they are not merely "easy," they are "a cinch."

Ojama Shimaau is an expression used when stepping into someone's home or office. It literally means "I'm intruding/causing a nusiance," so it's used like "Excuse me" in that kind of situation.

The manga *Ojama Shimasu* is written and drawn by Imazeki Shin, age 35, originally from Iwate Prefecture. In the world of manga there are many stories of aspiring artists who start out as "salarymen" and are eventually able to make the switch to full-time artist, but successful artist Imazeki is quoted on the jacket of this book as saying:

「早く　立派な　サラリーマン になりたい」
hayaku *rippa-na* *sarariiman* *ni naritai*
quickly/soon fine/splendid salaryman want to become
"I can't wait to become a fine, upstanding 'salaryman'." (PL2)

Title: ポストの　エサ
Posuto no Esa
mailbox ('s) food/feed
Mailbox Food

- *posuto* comes from the English word "post(box)" and usually refers only to mailboxes for posting letters, not receiving.
- *esa* refers to food given to animals. Cf. *inu no esa* = "dog food"; *neko no esa* = "cat food" It can also refer to (fish) bait.

In Window: ペット　ショップ
Petto *shoppu*
Pet Shop

Sign: エサ　を　与えないで下さい
Esa *o* *ataenaide* *kudasai*
food/feed (obj.) not give please
Please do not feed (PL3)

On Mailbox: 都内　その他
Tonai *Sono ta*
within Tōkyō other
Local **Other**

- *ataenaide* is the negative *-te* form of *ataeru* ("give/provide," more objective/impersonal than *ageru*, *kureru*, *yaru*, etc.).
- *kudasai* after the *-te* form of a verb makes a request for that action to be taken (or not taken, if the verb is negative) → *ataenaide kudasai* = "please do not give."
- *-nai* can be attached to words referring to places/areas (indoors or out) to mean "inside/within (that place/area)." The Tōkyō metropolitan area is referred to as Tōkyō-to, so *tonai* means "within the metropolitan area" → "local (if you're in Tōkyō)."
- *sono ta,* literally "other than that," is the standard term for "other/miscellaneous" when distinguishing categories/classes/groups.

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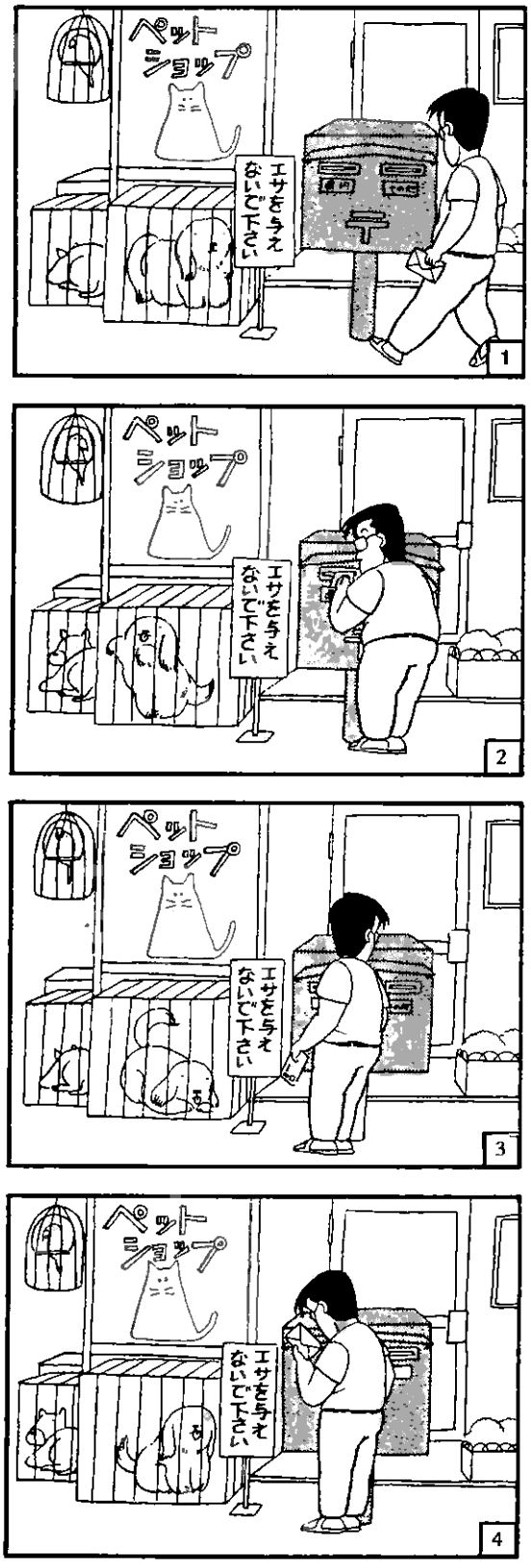
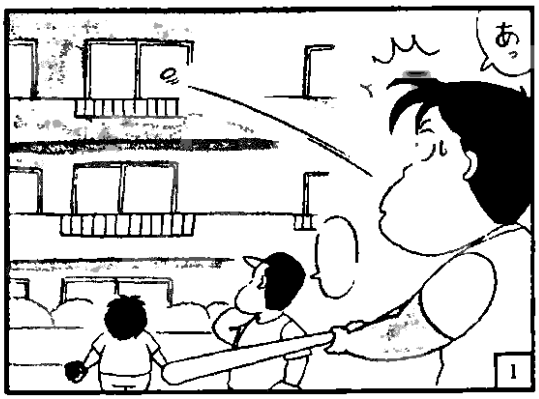
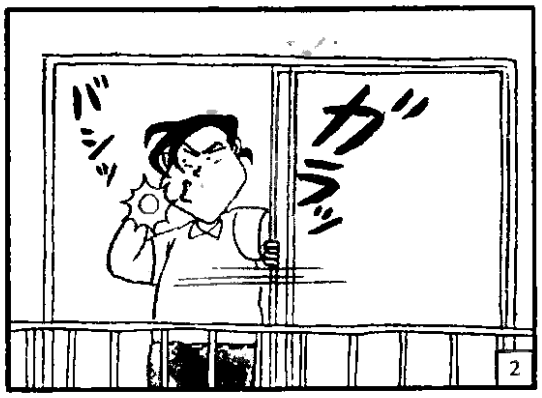
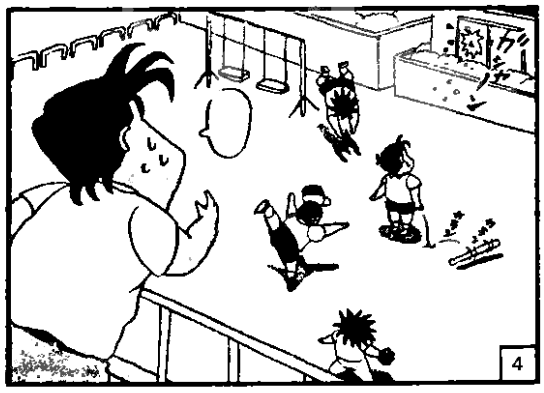
ポストのエサ



窓ガラス







Title: 窓ガラス
Mado-garasu
window glass
Window Glass (PL2)

- *garasu*, from English "glass," refers to glass as a material for windows, containers, utensils, etc. The glass one drinks from is called *koppu* ("cup"), or for stemware, *gurasu*.

1

Batter: あっ
A!
Oh!
"Oh no!"

- *a!* is an interjection of surprise, or, as in this case, alarm.

2

Sound FX: ガラッ
Gara!
Rattle! (effect of window being pushed open suddenly)

Sound FX: バシッ
Bashi! (sound of ball smacking into his hand)

- *gara gara* is the standard sound FX for rattle/clatter, and a single *gara* or *garari* is most commonly the sound of a sliding door or window being opened. The small *tsu* at the end makes the FX seem "sharper" or more abrupt/sudden.
- *bashi* can also be used for the "crack" of the bat hitting the ball, but here it is the "smack/slap" of the ball being caught barehanded.

3

Man: 返す ぞっ 少年 達っ
Kaesu *zo!* *Shōnen* *tachi!*
will return (emph.) young boy (plural)
"Here it comes, boys!" (PL2)

Ballplayer: すみませ～ん
Sumimase—n
sorry/thank you
"Tha-a-nk yo-o-ou!" (PL2)

- *kaesu* means "return" in the sense of giving something back, as opposed to *kaeru*, which refers to going/coming back (usually to home). Literally, he's saying "I'm going to return it!"
- *zo* is an emphatic particle used mostly by men. The small *tsu* here and after *–tachi* show that he is calling/shouting out in a sharp/loud voice.
- *shōnen* is a word meaning "boy(s)/youth(s)," and is also used as a technical term for "minor(s)/juvenile(s)" of both sexes. By itself, it can be either singular or plural, but adding the suffix *-tachi* makes it unambiguously plural.
- *sumimasen* (the PL3 negative of *sumu*, "end/be concluded/be settled") is an expression either of apology ("excuse me/I'm sorry") or of gratitude ("thank you"). See Basic Japanese 2.

4

Sound FX: ガシャーン
Gasha—n
Crash! (sound of breaking glass)

Sound FX: カラン カラン
Karan *karan*
(sound of bat bouncing/rolling on ground)

すし屋

今一番ほしいものって何？
うーんテニスのラケットかなあ
1
はいラケットお待ちっ
どぞ
あとは犬も飼いたいなあ
2
はいワンちゃんお待ちっ
どぞ
名前はペスなんてつけて
うふふ
3
ピアノもほしいなー
でもやっぱりお家ね
いいもういい
あしのよーっ
4

Title: すし屋
Sushi-ya
Sushi Shop

1

Man: 今　一番　ほしい　もの　って　何？
Ima ichiban hoshii mono tte nani
now most desired thing/item (as-for) what?
"What do you want most right now?" (PL2)

Woman: うーん　テニス　の　ラケット　かなあ...
U—n tenisu no raketto ka nā
hmm tennis for racket maybe?
"Hmm (let's see). A tennis racket, maybe?" (PL2)

- *tte* is generally associated with quotes, but it functions here like the particle *wa* ("as for").
- *ka nā* is typically masculine speech ("I wonder if/is it perhaps?"). It sounds like she is thinking aloud.

2

Sushi Chef: はい　ラケット　お待ちっ
Hai raketto o-machi!
okay/here racket (hon.)-waiting
"Here you are: racket (sushi). Thanks for waiting." (PL2)

Sound FX: どん
Don
Blam (effect of slamming huge sushi down on sushi board)

Woman: あと　は　犬　も　飼いたい　なあ
Ato wa inu mo kai-tai nā
also/in addition as-for dog also want to have as pet (exclam.)
"And besides that, I'd really like a dog for a pet." (PL2)

- *hai* is often used when handing/presenting something, like "here."
- *o-machi!* is short for *o-machidō-sama deshita*, an expression used by anyone who has kept you waiting, especially store clerks and waiters/waitresses. It means "thanks for waiting/sorry to have kept you waiting."
- *kai-tai* is the "want to" form of *kau* ("to have/keep a pet/raise animals").

3

Sushi Chef: はい　ワンちゃん　お待ちっ
Hai wan-chan o-machi!
okay/here doggie (hon.)-waiting
"Here you are: doggie (sushi). Thanks for waiting." (PL2)

Sound FX: どん
Don
Wham (effect of slamming huge sushi down on sushi board)

Woman: 名前　は　ペス　なんて　つけて...　うふふ
Namae wa Pesu nante tsukete U fu fu
name as-for Pesu something like attach-and (laugh)
"I'd name it Pesu or something, and... Tee hee hee." (PL2)

- *wan* is from *wan-wan*, the Japanese equivalent of "bow-wow," and *wan-chan* is a colloquial children's word for "doggie." *-chan* is the diminutive equivalent of the honorific *-san* ("Mr./Ms.").
- *nante* is essentially a contraction of *nado to*, a quotative form meaning "something like..." It often implies that the content of the quote (in this case the name) is somehow a bit silly/offbeat/unexpected.
- *tsukete* is the *-te* form of *tsukeru* ("attach/affix"), so *namae o tsukeru* = "attach a name" → "name" (verb).

4

Woman: ピアノ　も　ほしい　なー　でも　やっぱり　お家　ね
Piano mo hoshii nā Demo yappari o-uchi ne
piano also is desired (emph.) but after all (hon.)-house (colloq.)
"I'd like a piano, too. Bnt really, a house (is what I want)." (PL2)

Man: いい...　もう　いい
Ii Mō ii
okay/fine already okay/fine
"Okay, okay, that's enough already!" (PL2)

Sushi Chef: あい　よーっ
Ai yo—!
okay (emph.)
"Coming right np!" (PL2)

- *yappari* (= *yahari*), meaning "as expected/sure enough/after all," here implies "just like anyone else."
- *ai* is a colloquial *hai* ("yes/okay").

誘　拐
もしもし
おたくの子供を
あずかってるぜ
え〜っ!!
1
それで
たかひろは
無事なのっ
2
ああ
安心しな
元気で
いるぜ
ホント？
元気なの？
元気なのねっ!!
3
おう
かなり元気
だぜっ…
ねえっ
ホント？
4

Title: 誘拐
Yūkai
Kidnapping

1

Kidnapper: もしもし おたく の 子供 を あずかってるぜ
Moshi moshi otaku no kodomo o azukatte-ru ze
hello your house/family ('s) child (obj.) holding/keeping (emph.)
"Hello. I've got your child." (PL1-2)

(Woman): え〜っ!!
E—!
"What?!" (PL2)

- *moshi moshi* is the standard "hello" on the telephone.
- *otaku* (the *o-* is honorific, but not optional) means "(someone else's) house/family."
- *azukatte-(i)ru* is from *azukaru* ("keep/hold in one's charge/custody").
- *ze* is a rough emphatic particle used only by men.

2

Woman: それで たかひろ は 無事なのっ
Sore de Takahiro wa buji na no!
and so Takahiro as-for is he safe?
"So is Takahiro safe?!" (PL2)

- *buji* is a noun meaning "safety/security" and *buji da/desu* means "is/are safe." *Buji na no?* is an abrupt/informal (generally) feminine way of asking *Buji desu ka?* The small *tsu* at the end reflects the sharpness of her tone: she is not merely asking, she is demanding to know.

3

Kidnapper: ああ 安心しな 元気 でいる ぜ
Ā anshin shi-na Genki de iru ze
yes be/feel reassured fine/healthy is/remains (emph.)
"Yeah, relax. He's fine." (PL1-2)

(Woman): ホント？ 元気なの？げんきなの ねっ!!
Honto Genki na no Genki na no ne!
truth fine/healthy is? fine/healthy is isn't he?
"Really? He's fine? He is OK, isn't he?" (PL2)

Boy: だ だ
Da da (baby/toddler sounds)

- *anshin shi-na* is an abrupt form of *anshin shi-nasai*, from *anshin suru* ("relax/be relieved"). The verb ending *-nasai* makes a gentle command.
- *genki* basically refers to a state of being strong and healthy, but covers a wide range of meanings, as the final frame shows. *Genki de iru* (*iru* = "be/exist") means to "be in a strong/healthy condition" → "be in good health/be fine." *Genki na no* is the same pattern as *buji na no*, above.
- *honto* (or more properly, *hontō*) is a noun meaning "truth." Her intonation makes it a question.
- *ne* at the end of the sentence shows that the speaker expects confirmation/agreement → "isn't it?/right?"

4

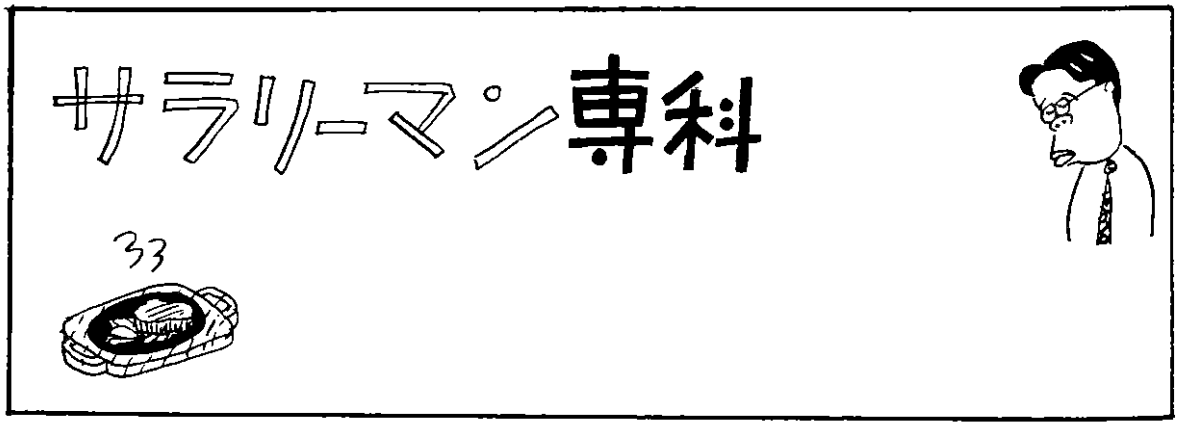
Kidnapper: おう かなり 元気 だ ぜっ...
Ō kanari genki da ze!
yes quite/very fine/healthy is (emph.)
"Yeah, he's pretty healthy." (PL2)

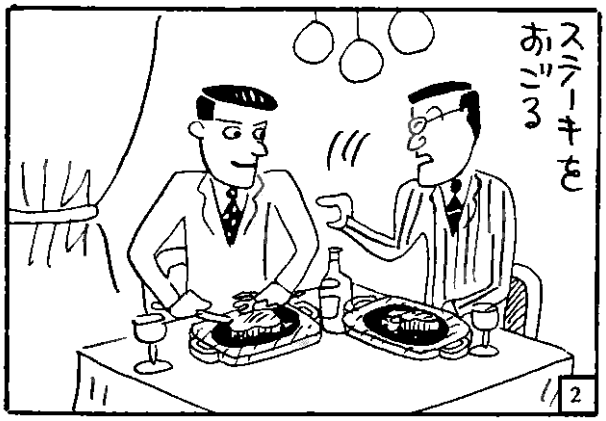
(Woman): ねえっ ホント？
Nē! Honto?
(colloq.) truth
"You're sure, now? Really?" (PL2)

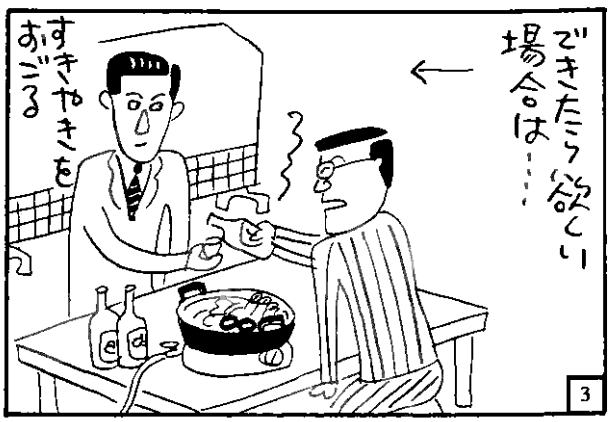
Boy: ほ ほ
Ho ho
(effect of sharp breath with exertion)

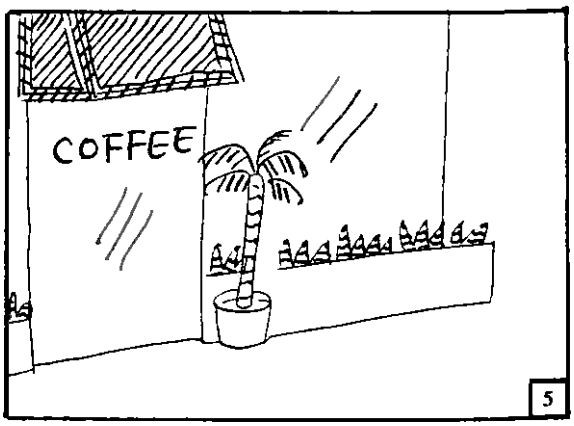
- *kanari* can range from "pretty/moderately/tolerably" to "quite/very/considerably" depending on context and tone of voice.
- *nē* at the beginning of a sentence can be simply a way of getting someone's attention, or it can demand/insist on agreement/confirmation even more emphatically than at the end of a sentence.

サラリーマン専科









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Title: サラリーマン 専科
Sarariiman Senka
Salaryman Seminar

- *sarariiman* is a word coined by the Japanese from the English words "salary" and "man." It refers to a salaried company employee, usually a white collar office worker (male only).
- *senka* means "specialized course," and we stretched this to "seminar" even though the words *seminā* and *zemināru* are also used to mean "seminar" in Japanese.

1

Sign on Wall: 入社 希望者 面接 会場
Nyūsha kibōsha mensetsu kaijō
enter company wishing-person interview room/meeting place
Job Applicant Interview Room

Narration: どうしても 欲しい 場合 は...
Dōshite mo hoshii ba'ai wa
no matter what want situation/when as-for
When they want (the candidate) no matter what,

- *dō shite mo* = "definitely/for sure/no matter what"
- *ba'ai* means "situation/circumstance/case," but often implies "when."

2

Narration: ステーキ を おごる
Sutēki o ogoru
steak (obj.) treat to
... they treat him to steak. (PL2)

- *ogoru* is the word used for treating someone else to food or drink (but not at home).

3

Narration: できたら 欲しい 場合 は... ／ すきやき を おごる
Dekitara hoshii ba'ai wa sukiyaki o ogoru
if possible want situation-when as-for sukiyaki (obj.) treat to
When they want (the candidate) if possible, they treat him to sukiyaki. (PL2)

- *dekitara* is a conditional "if/when" form of *dekiru* ("can/able to do") → "if (I/we) can do → "if possible"
- *sukiyaki* (thin sliced beef, tofu, yam noodles, mushrooms, green onions, etc., usually prepared by diners right at the table) is a dish for special occasions.

4

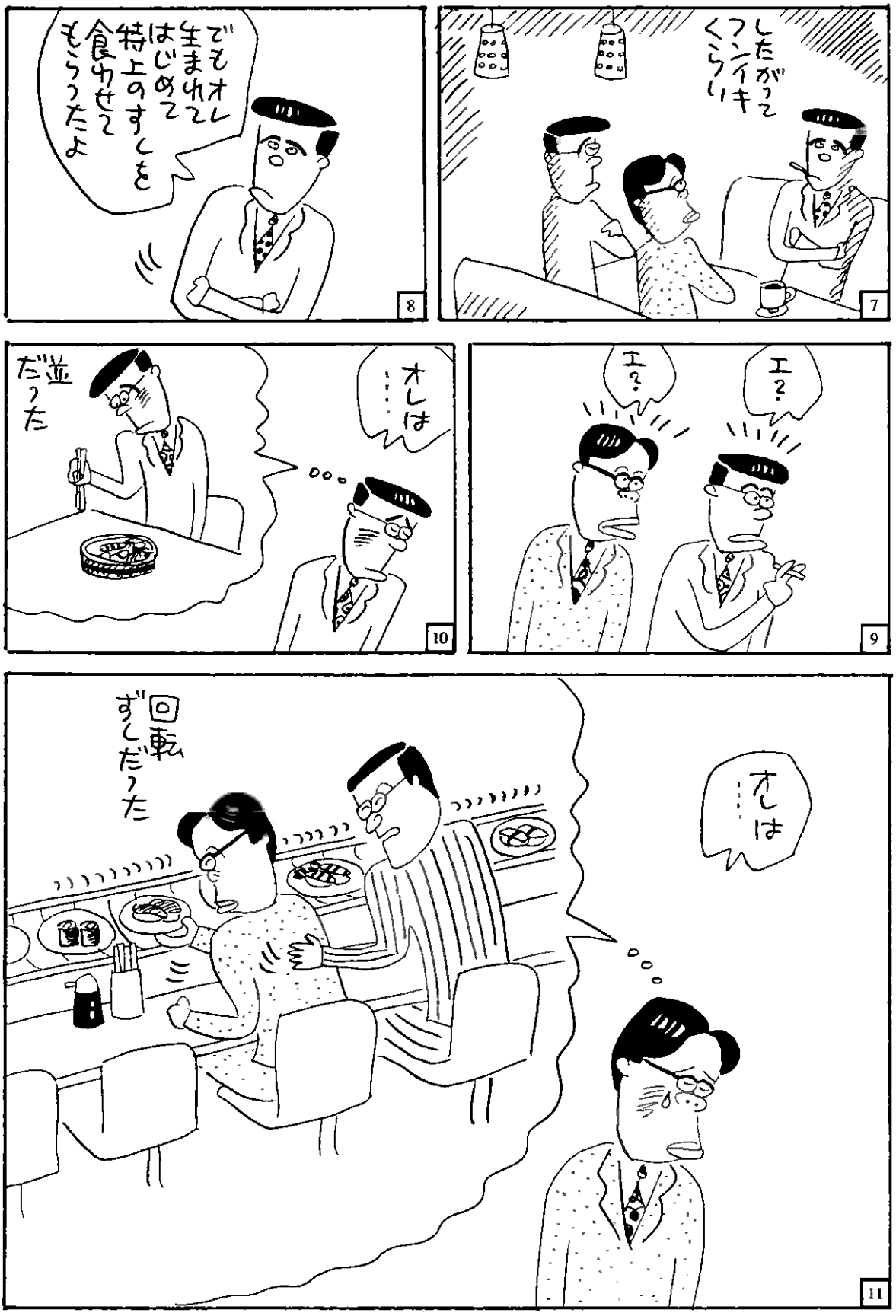
Narration: どうでもいい 場合 は... ／ すし を おごる
Dō demo ii ba'ai wa sushi o ogoru
doesn't matter situation-when as-for sushi (obj.) treat to
When it doesn't matter, they treat him to sushi. (PL2)

- *dō demo ii* could be translated as "it's okay, no matter what" or "anything/any result is fine" → "it doesn't matter/(you/they) don't care."
- this depiction of sushi as a third-rate treat for prospective employees is more a way of setting up the final gag than it is an accurate reflection of the status of sushi as a meal. Although there are many reasonably priced sushi shops (just as there are reasonably priced steak restaurants), top quality sushi can easily rival even Japanese beef in price.

6

Narration: すし を おごられた クチ
Sushi o ogorareta kuchi
sushi (obj) was/were treated to type
The sort who were treated to sushi. (PL2)

- *ogorareta* is the past form of *ogorareru* ("be treated to [something to eat]"), the passive form of *ogoru*.
- *kuchi* is most familiar as the word for "mouth," but it has a wide variety of idiomatic meanings and uses, including "type/kind/sort."


でもオレ
生まれて
はじめて
特上のすしを
食わせて
もらうたよ
8
したがって
フツイキ
くらい
7
エ?
エ?
9
オレは……
並だった
10
オレは……
回転ずしだった
11

7

Narration: したがって フンイキ くらい
Shitagatte *fun'iki* *kurai*
therefore atmosphere dark/gloomy
So the mood is gloomy. (PL2)

- *shitagatte* is the *-te* form of *shitagau* ("follow"), and has the meaning of "following from this" → "accordingly/therefore."
- *fun'iki*, usually written 雰囲気, refers to the feeling in the air → "atmosphere/ambience/mood." The particle *ga*, indicating a subject, would normally follow *fun'iki*.

8

1st Candidate: でも オレ生まれてはじめて 特上 の すし を 食わせてもらった よ
Demo *ore* *umarete hajimete* *tokujō* *no* *sushi* *o* *kuwasete moratta* *yo*
but I first time since born special deluxe (of) sushi (obj) got to eat (emph.)
"But for the first time in my life I got to eat special deluxe sushi." (PL2)

- *ore* (俺) is a rough/informal word for "I/me" used only by males.
- *umarete* is the *-te* form of *umareru* ("be born") and *hajimete* is the *-te* form of *hajimeru* ("start/begin"). When *hajimete* follows the *-te* form of a verb, it makes an expression meaning "for the first time when/since," so *umarete hajimete* = "for the first time since being born" → "for the first time in my life."
- *tokujō*, written with the kanji for "special" and "high/superior," is the high end of a scale used in restaurants for meals of the same kind but different quality. The scale begins with *nami* 並 ("medium/average/ordinary"), rises to *jō* 上 ("high/superior") and tops out with *tokujō*.
- *kuwasete* is the *-te* form of *kuwaseru* ("make/let/allow to eat"), from the informal verb *kuu* ("eat") used mostly by males.
- *moratta* is the plain/abrupt past form of *morau* ("receive"). Adding *morau* to the *-te* form of a verb indicates the speaker is on the receiving end of a favor.

9

2nd Candidate: エ？
E
what?
"Really?"
3rd Candidate: エ？
E
what?
"Really?"

10

2nd Candidate: オレは . . . ／ 並 だった
Ore wa *nami* *datta*
I/me as-for regular was
"Mine was (only) regular." (PL2)

- it looks like he's saying "I was regular," but *ore wa* ("as for me") in this case means "as for what I got," so *ore wa nami datta* actually says "As for me, it was regular (sushi)" → "Mine was regular."

11

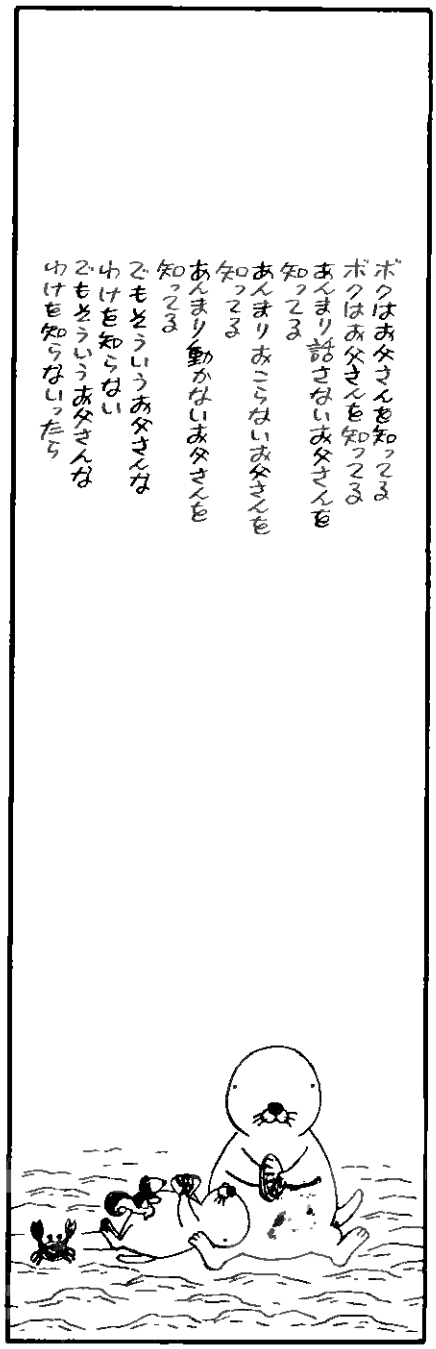
3rd Candidate: オレ は . . . ／回転ずし だった
Ore *wa* *kaiten-zushi* *datta*
I/me as-for conveyor belt sushi was
"Mine was conveyor-belt sushi." (PL2)

- see our feature article for more info on *kaiten-zushi*. As the story implies, *kaiten-zushi* has a "cheap" image, placing it a notch below even the *nami* selection at regular sushi shops.

ぼのぼの
Bono Bono

いがらし みきお
by Igarashi Mikio

Bono Bono is the name of the young sea otter (*rakko*) who is the "hero" of this series. *Bono Bono* first appeared serialized in the periodical *Manga Life* (まんがライフ) back in 1986, and he has been recommended to MANGAJIN repeatedly by his loyal fans. In spite of his popularity among Japanese readers, we hesitated to feature him because so much of the humor is based on inside jokes understandable only to those who have been following the series and know the personalities and quirks of the various characters. We finally succumbed to Bono Bono's cuteness, however, and now bring you this limited selection of sea otter humor.



The series is divided into chapters or episodes of 7–8 pages, which generally start with a "poem," like this one.

ボク は お父さんを 知ってる
Boku wa otōsan o shitte-ru
I know my dad

ボク は お父さんを 知ってる
Boku wa otōsan o shitte-ru
I know my dad

あんまり話さない お父さんを 知ってる
Anmari hanasanai otōsan o shitte-ru
I know my dad, who doesn't talk very much

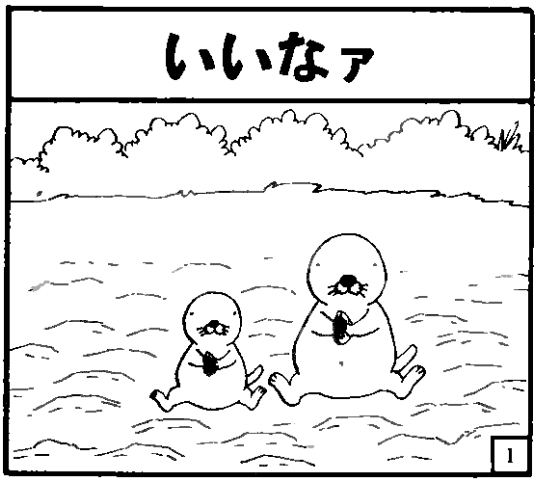
あんまりおこらない お父さんを 知ってる
Anmari okoranai otōsan o shitte-ru
I know my dad, who doesn't get angry very much

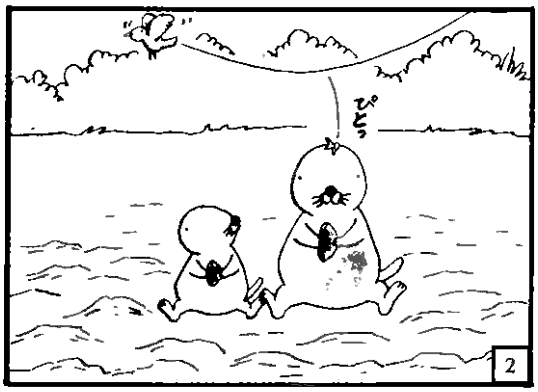
あんまりうごかない お父さんを 知ってる
Anmari ugokanai otōsan o shitte-ru
I know my dad, who doesn't move very much

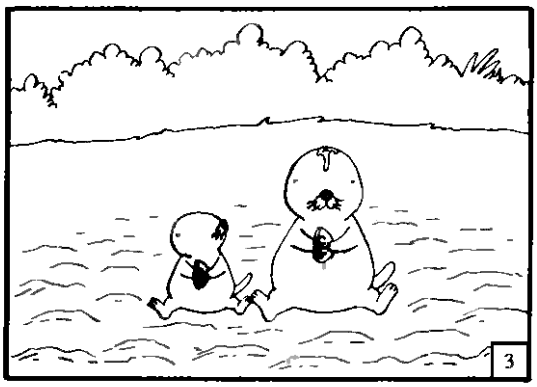
でも そういう お父さんな わけ を 知らない
Demo sō iu otōsan na wake o shiranai
But I don't know the reason why he's that kind of dad

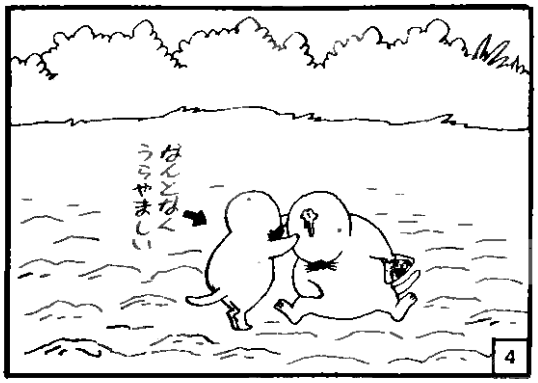
でも そういう お父さんな わけ を 知らない ったら
Demo sō iu otōsan na wake o shiranai ttara
Bnt, I tell you, I don't know the reason why he's that kind of dad

- the politeness level is PL2 throughout.
- *boku* is a word for "I/me" used mostly by boys and young men.
- *otōsan* is used by children either as a proper name, "Dad," or as indirect reference, "my/your dad." Adults can do the same when with family members, but in public *otōsan* is normally used only when referring to someone else's father.
- *shitte-ru* is a contraction of *shitte-iru* ("know").
- *anmari* (= *amari*) followed by a negative verb or adjective means "not much/not very . . ."
- *hanasanai* is the negative form of *hanasu* ("speak/talk").
- *okoranai* is the negative form of *okoru* ("become angry").
- *ugokanai* is the negative form of *ugoku* ("move").
- *demo* = "but" • *sō iu* = "that kind of"
- *na* is the form of *da/desu* ("is/are") that allows the preceding complete thought/sentence ("is that kind of dad") to modify *wake* ("reason/cause").
- *shiranai* is the negative form of the verb *shiru* ("learn/come to know"), but in usage it is the opposite of *shitte-iru* ("know").
- *ttara* is a colloquial equivalent of *to ittara*, combining the quotative *to* and a conditional "if/when" form of *iu* ("say"), so it literally means "if/when I say (it)." It has the feeling of "if/when I say it, I mean it" → "I say/I tell you."









Title: いい　なァ
Ii　*nā*
nice/good　isn't it
Isn't That Nice (PL2)

- (PL2) is informal, plain/abrupt speech, for use with family and friends in informal situations. A more polite/respectful way to say this would be *Ii desu ne* (PL3).
- *na* or *nā* is a variation of the colloquial ending *ne* ("isn't it/don't you think"). Although it's typically male speech, *na/nā* is also used by females when speaking to themselves.

2

Sound FX: ぴとっ
Pito!
(this is a made-up word, but it seems to express the sound well)

4

Arrow: なんとなく　うらやましい
Nan to naku　*urayamashii*
somehow　envious/enviable
(He's) somehow envious (PL2)

- *nan to naku*, is an expression combining *nan*, a form of the question word *nani* ("what"), the particle *to*, and *naku*, the adverb form of *nai* ("there is not"). It's used to describe intuitive or vague feelings — "without knowing why . . ./for some reason or other."
- *urayamashii* really means "enviable," since it refers to the envied object or person, rather than the person doing the envying. It looks like the word is being misused here, since the arrow is pointing to Bono Bono, who is not the "enviable" one (in the manga, anyway). You could say that in this case, a complete expression like *urayamashii kimochi* (*kimochi* = "feeling") is implied.
- notes or "side comments" like this one typically use plain/abrupt speech (PL2).
- the title, *Ii nā* is what Bono Bono might be saying to express his envy.

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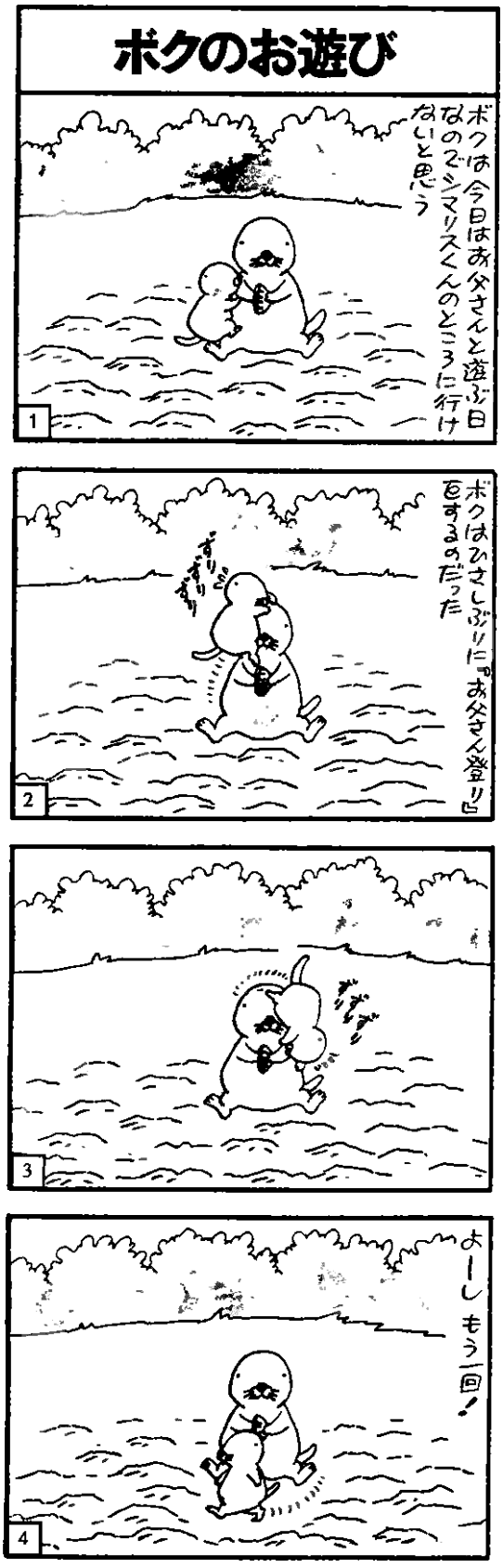


Title: ボクの お遊び
Boku no O-asobi
My (hon.)-play
My Playtime

- *boku* is a word for "I/me" used by males, mostly by boys and young men. Adding *no* makes it "my."
- *asobi* is the noun form of *asobu* ("to play"). Using the honorific *o-* even for one's own actions is fairly common in children's speech. Since it comes from parents using *o-* to refer to their children's actions, this use of *o-* is perhaps better thought of as a diminutive than an honorific.

1

Narration: ボク は 今日 は お父さん と 遊ぶ 日 なので
Boku wa kyō wa otōsan to asobu hi na no de
I as-for today as-for dad with play day because it's
シマリスくん の ところ に 行けない と 思う
Shimarisu-kun no tokoro ni ikenai to omou
Chipmunk-(hon.) ('s) place to cannot go (quote) think
Since this is the day I play with my dad, I don't think I'll be able to go to Chipmunk's place . (PL2)

- *otōsan to asobu* is a complete thought/sentence ("play with my dad") modifying *hi* ("day").
- *-kun* is an honorific title like *-san* or *-sama* used mostly for younger males. When used by a child it always refers to another child. In this case it serves to make "chipmunk" into a proper name.
- *ikenai* is the negative form of *ikeru*, which is the potential "can/able to" form of *iku* ("go"). *ikenai to omou* is literally "I think I cannot go" → "I don't think I can go."

2

Narration: ボク は ひさしぶりに
Boku wa hisashiburi ni
I as-for for the first time in ages
『お父さん登り』 を する のだった
"otōsan nobori" o suru no datta
daddy climbing (obj.) do (explan.-past)
For the first time in ages, I was going to do some "daddy climbing." (PL2)

FX: ずりずりずり
Zuri zuri zuri (effect of crawling)

- *nobori* is the noun form of *noboru* ("climb"). *otōsan nobori* is intended to sound like *yama nobori*, "mountain climbing."
- *no datta* is the past form of *no da*, the PL2 equivalent of the explanatory *no desu* ("it's that . . .").

3

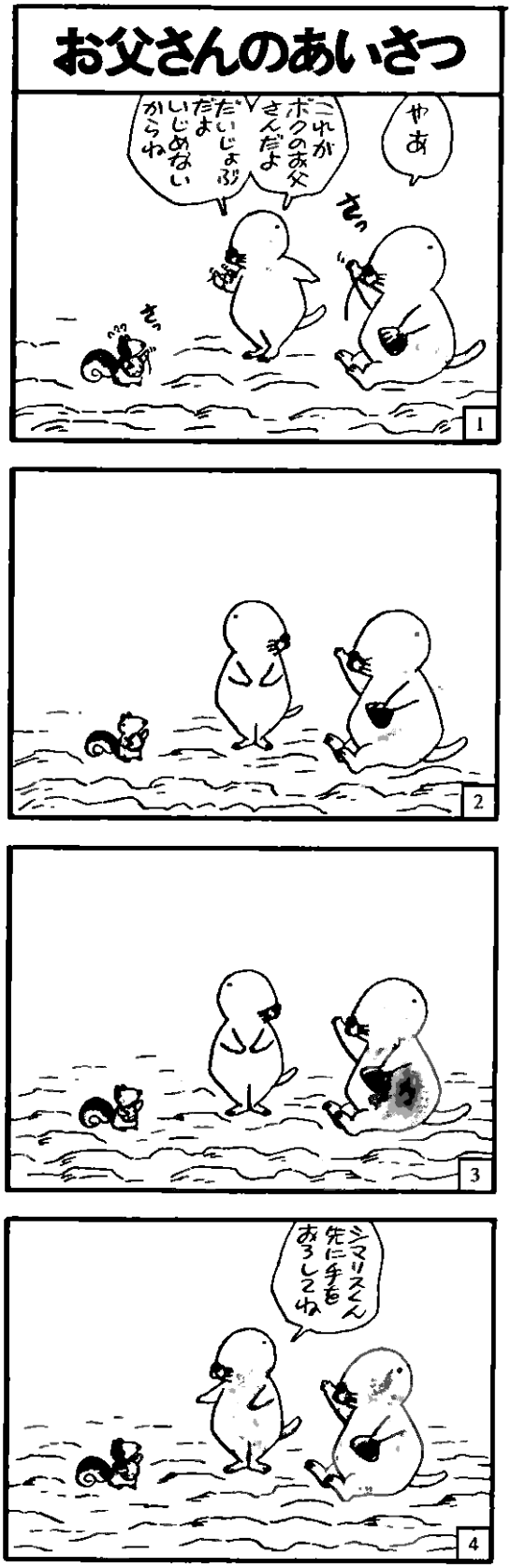
FX: ずりずりずり
Zuri zuri zuri (effect of crawling)

4

Narration: よーし もう 一回！
Yo—shi mō ikkai
okay more one time
Okay! One more time! (PL2)

- *yoshi* is a variation of *ii/yoi* ("good/fine") and serves as an interjection when preparing for an exertion, like "Okay!/All right!/Now!"
- *mō* before a number means that many "more."
- *ikkai* is a combination of *ichi* ("one") and *-kai*, the counter suffix for the number of times/occurrences/repetitions of something.

(Yes, that's the end of this panel.)



Title: お父さん の あいさつ
Otōsan no aisatsu
father ('s) greeting
My Dad's Greeting

- *no* can indicate a wide variety of relationships between two nouns, but when it follows a name, title, or pronoun, it often serves like the English possessive, "'s."

1

Father: やあ
Yā
hello/hi
"Hi." (PL2)

Bono Bono: これ が ボク の お父さん だ よ
Kore ga boku no otōsan da yo
this (subj.) my dad is (emph.)
"This is my dad." (PL2)

だいじょうぶ だ よ
Daijōbu da yo
safe/secure is (emph.)
"It's/he's safe." → **"Don't worry."** (PL2)

いじめない から ね
ijimenai kara ne
won't mistreat because (colloq.)
"He won't treat you mean." (PL2)

FX: さっ さっ
Sa! Sa!
(quick, sweeping motions of raising hands to salute in greeting)

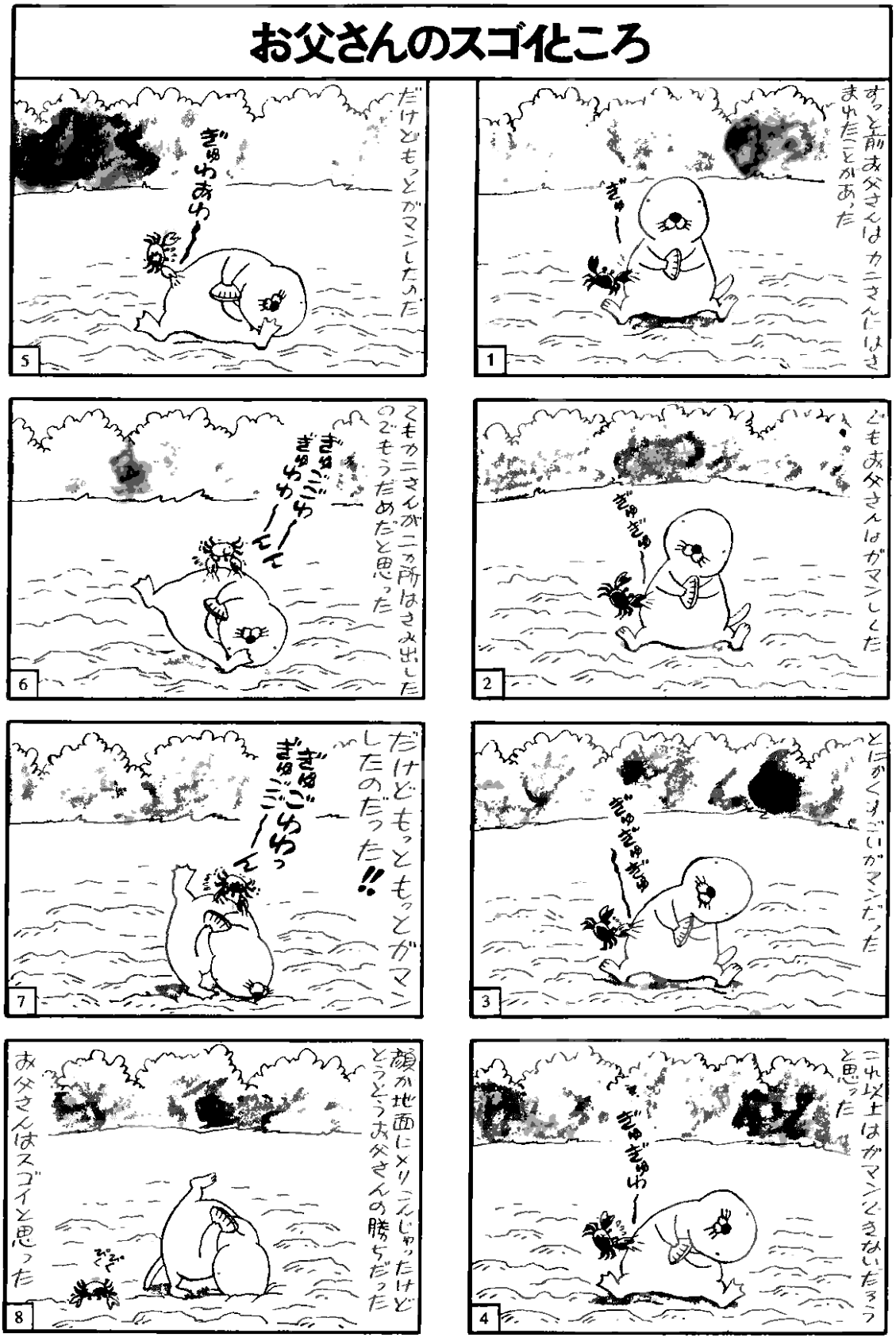
- *daijōbu* refers to a state of being free of danger/trouble, and *daijōbu da (yo)* is often used as an expression of reassurance: "it's all right/don't worry."
- *ijimenai* is the negative form of *ijimeru* ("torment/abuse/bully/mistreat"). The chipmunk is frequently the target of bullying in this series, so he needs reassurance that he will not be bullied.
- *ne* at the end of a sentence implies that the speaker expects agreement, which in a sentence like this means something like "you understand, don't you/you're reassured, aren't you."
- normal order would be *ijimenai kara (ne) daijōbu da yo* → "(He) won't treat you mean, so don't worry." *ne* in the middle of the sentence works like a verbal pause or punctuation to confirm the listener is following/understanding, so its effect is essentially the same as at the end.

4

Bono Bono: シマリスくん 先に 手 を おろして ね
Shimarisu-kun saki ni te o oroshite ne
Chipmunk-(hon.) first hand (obj.) lower okay?
"Chipmunk, you lower your hand first, okay?" (PL2)

- *saki* is literally "point/tip/the first" and *saki ni* means "ahead of/beforehand/first."
- *oroshite* is the *-te* form of *orosu* ("take down/put down/lower"). The *-te* form is used here as an informal abbreviation of *-te kudasai*, "please (do)."
- in the case of a request, *ne* at the end of a sentence shows that the speaker expects agreement in the sense of obedience/compliance → "okay?/you'll do it, won't you?"

お父さんのスゴイところ



Title: お父さん の スゴイ ところ
Otōsan *no* *Sugoi* *Tokoro*
dad ('s) awesome/amazing place/characteristic
What's Amazing about My Dad

- *tokoro* literally means "place," but it's also used more abstractly to mean "feature/characteristic/occasion."

1

Narration: ずっと前 お父さんは カニさん に はさまれた ことがあった
Zutto mae *otōsan* *wa* *Kani-san* *ni* *hasamareta* *koto ga atta*
long time before dad as-for Mr. Crab by was pinched once experienced
A long time ago, my dad once got pinched by Mr. Crab. (PL2)

FX: ぎゅー
Gyu—
(squeezing/pressing/pinching effect)

- *hasamareta* is the past form of *hasamareru* ("be pinched/sandwiched"), from *hasamu* ("pinch/catch between").
- *koto ga atta* is the past form of *koto ga aru*, an expression meaning "(he) has had the experience of . . ./(he) once experienced . . ."
- except in the last frame, all of the other FX in this episode are increasingly elaborate variations of *gyū* , suggesting Mr. Crab's ever more painful pinch/hold on Bono Bono's father.

2

Narration: でも お父さん は ガマンしてた
Demo *otōsan* *wa* *gaman shite-ta*
but dad as-for persevered/endured
But my dad endured. (PL2)

FX: ぎゅ ぎゅー
Gyu gyu—

- *gaman* means "patience/perseverance/endurance" and *gaman suru* is "to be patient/persevere/endure." *gaman shite-(i)ta* (the past form of *gaman shite-iru*) implies he had to continue/go on enduring for a certain length of time.

3

Narration: とにかく すごい ガマン だった
Tonikaku *sugoi* *gaman* *datta*
anyhow amazing endurance was
It was truly amazing endurance. (PL2)

FX: ぎゅ ぎゅ ぎゅー
Gyu gyu gyu—

- *tonikaku* usually can be translated "anyhow/at any rate," but here it essentially adds emphasis, in the sense of "any way you look at it, (it was amazing)" → "it was truly amazing."
- *datta* is the past form of *da*, which is the PL2 equivalent of *desu* ("is/are").

4

Narration: これ 以上 は ガマン できないだろう と 思った
Kore *ijō* *wa* *gaman* *dekinai* *darō* *to* *omotta*
this more than as-for endure cannot probably (quote) thought
I didn't think he would be able to endure any more. (PL2)

FX: ぎゅ ぎゅわー
Gyu gyuwa—

- *kore ijō* = "more than this" → "any more"
- *dekinai* is the negative form of *dekiru* ("can/able to [do]").
- *omotta* is the plain/abrupt past form of *omou* ("think").

5

Narration: だけど もっと ガマン した のだ
Dakedo *motto* *gaman* *shita* *no da*
but more endurance did (explan.)
But he endured even more. (PL2)

FX: ぎゅわおわー
Gyuwa owa—

- *gaman shita* is the plain/abrupt past form of *gaman suru*, "persevere/endure."
- *no da* is the PL2 equivalent of the explantory *no desu*, but in this case serves merely as emphasis.

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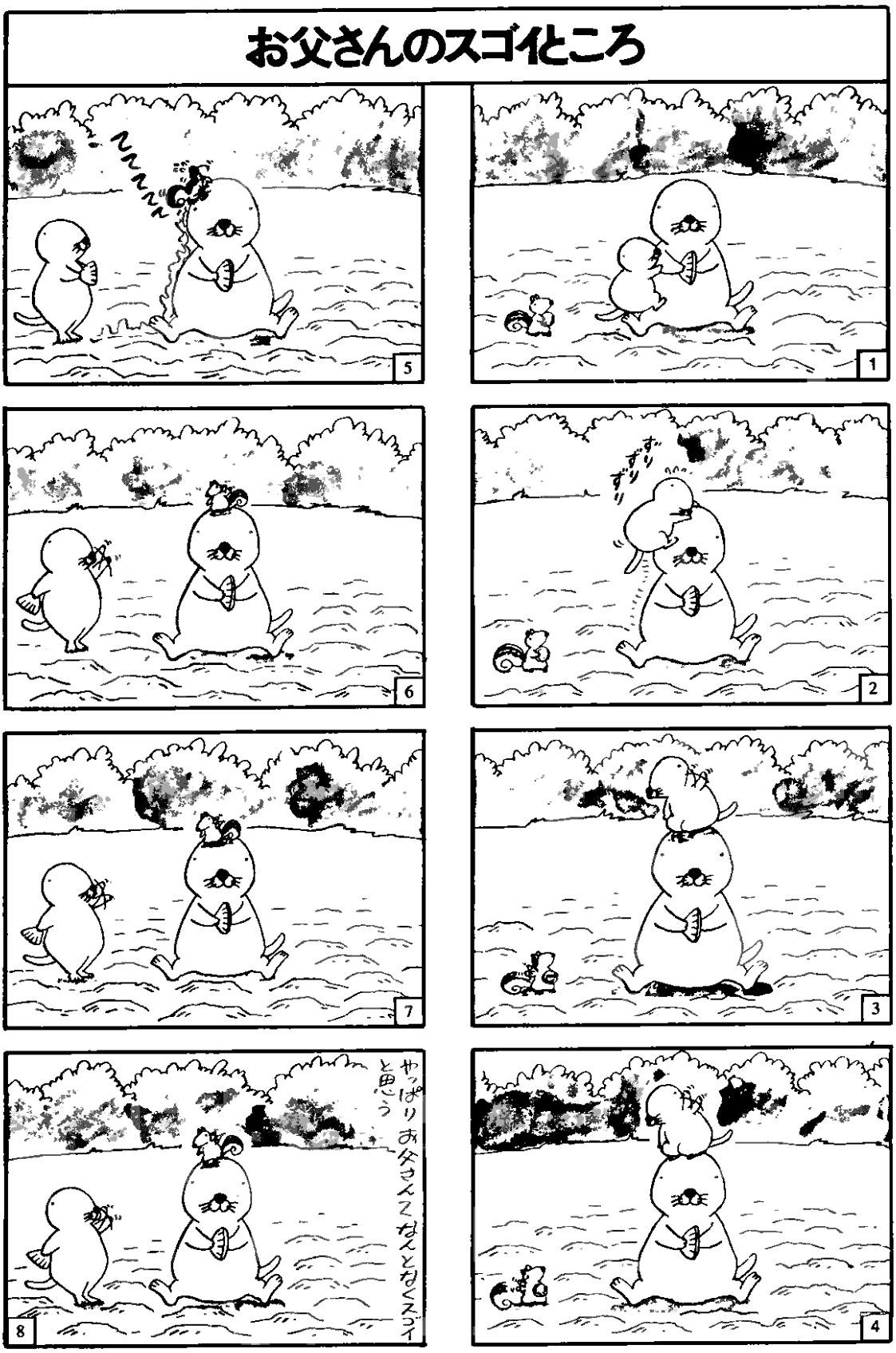
お父さんのスゴイところ
5
1
6
すりすりすり
2
7
3
やっぱりお父さんてなんとなくスゴイと思う
8
4

Title: お父さん の スゴイ ところ
Otōsan no Sugoi Tokoro
What's Amazing About My Dad

2 **Sound FX:** ずりずりずり
Zuri zuri zuri (effect of crawling)

5 **Sound FX:** てててててて
Te te te te te
Patter patter patter (effect of tiny feet scampering up)

8 **Narration:** やっぱり お父さん て なんとなくスゴイ と思う
Yappari otōsan te nantonaku sugoi to omou
after all dad (topic) somehow amazing think/feel that
After all, I think my dad is somehow amazing. → **I really do think that my dad is somehow amazing.** (PL2)

- *yappari* (colloq. for *yahari*) implies one's expectations/prior views have been met/confirmed, so *yappari . . . to omou* means "I still think (that). . ." or "I think/realize/confirm again (that) . . ."
- *te* is colloquial shorthand for *to iu no wa* (lit., "as for one/something called"), and in cases like this it is easiest to think of it simply as equivalent to *wa* → *otōsan wa . . .* = "my father (is) . . ."
- *nantonaku* means "vaguely/undefinably/somehow or other/without knowing why." Exactly what part of the sentence the word applies to is often as vague/ambiguous as the word's meaning, and in this case it could as easily be interpreted as *nantonaku omou* ("somehow I think/feel") as *nantonaku sugoi* ("somehow amazing").

(continued from previous page)

6 **Narration:** でも カニさん が 二ヵ所 はさみ出した ので もう だめ だ と 思った
Demo Kani-san ga nikasho hasami-dashita no de mō dame da to omotta
but Mr. Crab (subj.) 2 places began pinching so already no good was (quote) thought
But (then) Mr. Crab began pinching in two places, so I thought it was all over (for Dad). (PL2)

FX: ぎゅごごわーん ぎゅわわーん
Gyugogowa—n gyuwawa—n

- *-kasho* is the suffix added when counting places/locations.
- *-dasu/dashita* after a verb means "begin/began (doing)," so *hasami-dashita* = "began pinching."
- *mō dame da*, lit. "it's no good already/any more," often means "(one) can't continue any more."

7 **Narration:** だけど もっと もっと ガマンした のだった!!
Dakeda motto motto gaman shita no datta
but more more endurance did (explan.)
But he endured even more and more. (PL2)

FX: ぎゅごわわっ ぎゅごごーん
Gyugowawa! gyugogo—n

8 **Narration:** 顔 が 地面 に メリこんじゃった けど とうとう お父さんの 勝ち だった
Kao ga jimen ni merikonjatta kedo tōtō otōsan no kachi datta
face (subj.) ground into sank into but finally dad ('s) victory was
His face sank all the way into the ground, but in the end my dad won. (PL2)

Narration: お父さん は スゴイ と 思った
Otōsan wa sugoi to omotta
father as-for amazing (quote) thought
I thought my dad was amazing. (PL2)

FX: ぴくぴく
Piku piku
(twitching effect)

- *merikonjatta* is a contraction of *merikonde shimatta*, the verb *merikomu* ("fall/sink/gouge into") and the past form of *shimau* ("complete/finish"). Using *shimau/shimatta* after a verb like this implies the result was complete (all the way into the ground), and/or undesirable.
- *kachi* ("victory") is the noun form of *katsu* ("win/be victorious").

菜種梅雨＝菜の花の盛りのころ（3月〜4月）に降りつづく長雨をいう。

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1

Title: 第96 話 ヤセ の 大食い 競争
Dai Kyūjūroku wa Yase no Ōgui Kyōsō
No. 96 story: skinny person(s) of heavy eating contest
Eating Contest for Skinnies

- *yase* is a slang word for "skinny person." cf. *yaseru* ("become thin"); *yasete-iru* ("be thin").
- *ōgui* combines the prefix form of *ōkii* ("big") and the noun form of *kuu* (an informal word for "eat" used mostly by males) to make a word referring to "gorging/stuffing" oneself.

Narration: 菜種梅雨 も 明けた ある 日
Natane-zuyu mo aketa aru hi
rapeseed rains also ended a certain day

オレは 千円 を ふところに 商店街 を 歩いていた
ore wa sen-en o futokoro ni shōten-gai o aruite-ita
I as-for ¥1000 (obj.) in pocket shopping district (obj.) was walking
On a day shortly after the end of the rapeseed rains, I was walking through the shopping district with ¥1,000 in my pocket. (PL2)

Sign: (くる) くる寿司
(Kuru) kuru-zushi
Go-Round Sushi

Barker: 先着 30名様 だけ 全皿 100円 で～す
Senchaku sanjūmei-sama dake zen-sara hyaku-en de~su
first come 30 persons-(hon.) only all plates ¥100 is/are
"First thirty customers only, ¥100 per plate." (PL3)

- Even native Japanese people might not know the term *natane-zuyu*, as witnessed by this note in the margin of the original manga:

  菜種梅雨 ＝菜の花 の 盛りのころ (3月～4月) に降りつづく長雨 をいう
  Natane-zuyu = nanohana no sakari no koro (sangatsu–shigatsu) ni furitsuzuku naga-ame o iu
  ***Natane-zuyu*: Refers to the long rains that fall about the time the rape blossoms are at their peak from March into April.** (PL2)

- *aketa* (plain past form of *akeru*, literally "open"), can mean either "begin" or "end" depending on context.
- strictly speaking, *futokoro* refers to a place inside the breast of kimono-style clothing, traditionally used like a "pocket" for carrying a variety of items, including money/wallets. The word is also often used as a synonym for "wallet."
- *aruite-ita* is the plain/abrupt past form of *aruite-iru* ("is walking"), from *aruku* ("walk").
- the partly obscured *kuru-kuru* is an FX word for things that turn/spin/rotate. The name of the store identifies it as a sushi shop where customers choose plates of sushi from a conveyor belt that circles continuously around the counter. See feature article for more info on this phenomenon.
- *-mei* is a counter suffix used for people. It has a somewhat more formal/polite feel than *-nin*.

2

Sign: 本日 開店 記念 大食い 競争 (正午～1時)
Honjitsu kaiten kinen ōgui kyōsō shōgo [kara] ichiji [made]
today store opening commemoration heavy eating contest noon [from] 1 p.m. [until]
Grand Opening Eating Contest Today (Noon to 1 p.m.)

1位 無料 2位 半額 3位 3割引き 以下 有料 (ただし 全 皿 100円)
Ichi-i muryō ni-i hangaku san-i sanwari-biki ika yūryō tadashi zen- sara hyaku-en
1st place no charge 2nd place half price 3rd place 30% discount all the rest with charge but all plates ¥100
First place, free; second place, half price; third place, 30% off. All others must pay (but only ¥100 per plate)

- *-i* is the suffix for places of finish in a contest.
- *-wari* is a suffix indicating tenths, so 3-*wari* is 30%. *-biki* is a noun form of *hiku* ("take away/subtract"); *waribiki* is the standard word for "discount."
- *tadashi* = "but/however/provided that" and in this case implies "but only."

3

Barker: はい お待ち～!! どーぞ～!!
Hai o-machi~ do~zo~
okay (hon.)-waiting please
"Okay! (Thanks for) waiting. Please (go on in)." (PL2)

- *o-machi* is the first part of *o-machidō-sama* (*deshita*), a polite phrase used by anyone who has kept you waiting for something. It comes from *machidōshii*, an adjective meaning "eager/impatient (waiting)."

1位は無料の
看板につられて
正午すぎ　気合いと
熱気あふれる
店内にオレはいた
15分
経過～
お客さん
反則は
ダメよ
うーー
もう
アカン
右の人は
てごわ
そうだ…
店内禁煙
こっちの
人は
見るからに
少食そうだが…
カタを
15まーい
千五百
えーん
むむむ
降参
!!
40分
経過～
きゅっ
きゅっ

4

Narration: 一位 は 無料 の 看板 に つられて
Ichi-i wa muryō no kanban ni tsurarete
first place as-for free of sign by be hooked

正午すぎ 熱気 あふれる 店内 に オレ は いた
shōgo-sugi nekki afureru tennai ni ore wa ita
noon after enthusiasm overflow store interior in I as-for was

Drawn in by the sign (saying) first place was free, shortly after high noon I was in the shop (which was) overflowing with enthusiasm. (PL2)

Sound FX: ジャー
Jyā
(sound of running water)

カチャカチャ
kacha kacha
(sound of plastic plates "clicking/rattling" as they're carried)

Waiter: 十五分 経過～
Jūgofun keika–
fifteen minutes pass
"Fifteen minutes and counting!" (PL2)

Sushi Chef: お客さん 反則 は ダメ よ
Okyaku-san hansoku wa dame yo
(hon.)-customer infraction of rules as-for is no good (emph.)
"No cheating, Sir!" (PL2-3)

Customer: うー もう アカン
U— mō akan
ugh already no good
"Ugh. (I'm) already no good." → **"Ugh. I'm stuffed already."** (PL2)

- *akan* is Osaka/Kyoto dialect for *ikenai/dame*, "(it's) no good/no use/unacceptable."

5

Kōsuke: 右の人 は てごわそうだ
Migi no hito wa tegowa-sō da
person to right as-for appears/looks formidable
(thinking) **"The person to my right looks like formidable competition."** (PL2)

- *-sō da/desu* connected directiy to a verb or adjective stem means "seems/appears/looks like." It must be distinguished from *sō da/desu* after the dictionary form, which indicates hearsay/indirect information.

6

"Sound" FX: パリパリ
Pari pari (effect of eating something crisp/crunchy; or, brisk and energetic chewing)

Kōsuke: こっち の 人 は 見るからに 小食そうだ が
Kotchi no hito wa miru kara ni shōshoku-sō da ga
this side of person as-for by all appearances appears/looks light eating but
"The man on this side looks very much like a light eater, but . . ." (PL2)

7

Sound FX: カチャ
Kacha (sound of setting another plate on top of stack)

8

"Sound" FX: パリパリ
Pari pari (effect of eating something crisp/crunchy; or, brisk and energetic chewing)

Customer: むむむ . . . 降参!!
Mu mu mu kōsan
(grunts) surrender
"Urghghgh, I give up." (PL2)

9

Waiter: 15まーい
jūgoma—i
"Fifteen plates." (PL2)

Cashier: 千五百えーん
Sen-gohyaku-e—n
"(That'll be) ¥1500." (PL2)

10

Waiter: 40分 経過～
Yonjuppun keika
forty minutes pass
"Forty minutes and counting." (PL2)

"Sound" FX: きゅっきゅっ
Kyu! kyu! (effect of squeezing/pressing rice into a "cake" for sushi)

やっぱりにぎりたては
うまいですねー
カタ
……え
ええ……
11
ふうううう…
隣のヤセっぽちの人は
驚くほどのハイペースで
たくさん食べた
パリパリ
パリパッ
ズズ
12
あヒ3分
でーす
13
それにしても
よく食べますね…
14
ふぐふぐふぐ
ええ…スシは もう
大好きで…
15
ギブアップ
26まーい
17
勝負はいつのまにか
隣の人とオレの
一騎打ちとなった
18
16

11

Slim: やっぱり にぎりたて は うまい です ねー
Yappari *nigiri-tate* *wa* *umai* *desu* *nē*
as expected just made (subj.) tasty is isn't it?
"Freshly made (sushi) really is good, isn't it." (PL3)

Kōsuke: え . . . ええ . . .
E *Ee*
"Huh? . . . Yes . . ." (PL2)

- *nigiri-tate* is from *nigiru* ("grasp/squeeze"), the verb used for the act of making *nigiri-zushi*, which is the generic name for the kind of sushi made up of a small, pressed "cake" of rice with sliced fish etc. on top.
- the suffix *-tate* is added to verbs to indicate "just (done)."

12

Narration: 隣の ヤセっぽちの人 は 驚く ほど の ハイペースで たくさん 食べた
Tonari no *yaseppochi no hito* *wa* *odoroku hodo* *no* *hai pēsu de* *takusan* *tabeta*
neighboring skinny person as-for surprising extent of at fast pace lots ate
The skinny man next to me ate a lot (of sushi) at a surprisingly fast pace. (PL2)

Man in Shades: ふううう . . .
Fū (sigh)

Sound FX: ズズ
Zu zu (sound of sipping at tea audibly)

"Sound" FX: パリパリパリパリ
Pari pari pari pari (sound of chewing something crisp/crunchy; or, brisk and energetic chewing)

- *yaseppochi no* is a slang expression for *yaseta* ("skinny").
- *odoroku* ("be surprised") modifies *hodo* ("degree/extent") for an expression meaning "to an extent one would be surprised"; *no* allows this to modify the following noun, *hai pēsu*.
- *hai pēsu* is a katakana rendering of English "high pace" → "fast pace." *hai pēsu de* = "at a fast pace"
- *tabeta* is the plain/abrupt past form of *taberu* ("eat").

13

Waiter: あと 三分 でーす
Ato *sanpun* *de—su*
more three minutes is/are
"Three minutes to go." (PL3)

14

Kōsuke: それにしても よく 食べますね
Sore ni shite mo *yoku* *tabemasu* *ne*
even so a lot eat don't you?
"You sure do eat a lot, don't you!" (PL3)

- *sore ni shite mo* can be thought of as a variant of *sore de mo* and basically means "but/nevertheless/even so," but often with the feeling of an exclamation, like "My! but (you eat a lot)."
- *yaku* is an adverb that means "a lot" either in quantity or frequency. It's from *ii/yoi* ("good/fine").

15

Slim: ええ スシ は もう 大好き で . . .
Ee *sushi* *wa* *mō* *daisuki* *de*
yes sushi as-for (emph.) like a lot is-and
"Yes, I just love sushi . . ." (PL3)

"Sound" FX: ふぐふぐふぐ
Fugu fugu fugu (effect of chewing with full mouth)

17

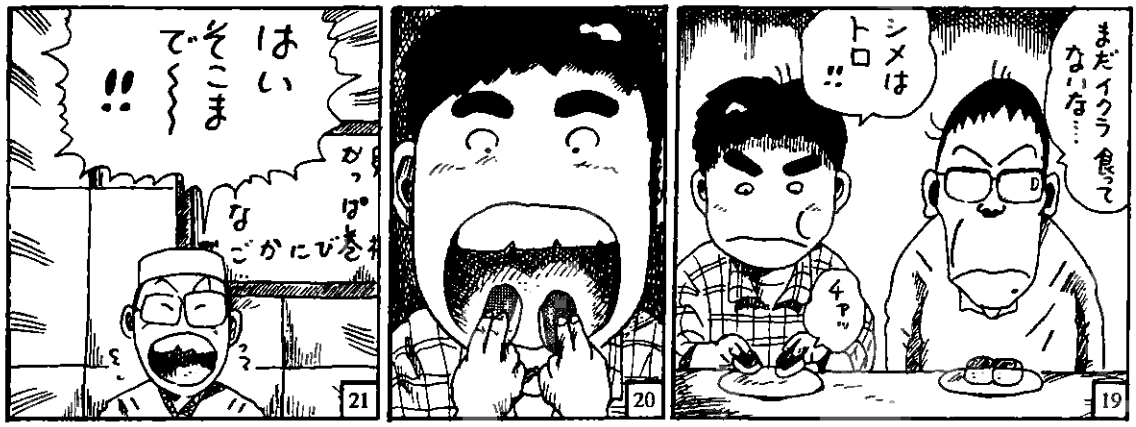
Customer: ギブアップ
Gibu appu
give up [from English]
"I give up." (PL2)

Waiter: 26まーい
Nijūrokuma—i
"Twenty-six plates." (PL2)

18

Narration: 勝負 は いつのまにか 隣の人 と オレ の 一騎打ち となった
Shābu *wa* *itsu no ma ni ka* *tonari no hito* *to* *ore* *no* *ikkiuchi* *to natta*
contest as-for at some point neighboring person & me of one-on-one combat became
Somewhere along the way, the contest became a one-on-one battle between my neighbor and myself. (PL2)

(continued on following page)


まだイクラ 食ってないな…
シメはトロ!!
イヤッ
19
20
かっぱ巻
なごかにび
はい そこまで〜〜!!
21

勝負がついてからもスシ好きの隣の人の影響でオレはさらに2皿食べたのだった
パクッ
カチャ
サッ
イクラ来い早く来い
セーフ!! 30まいで そこそこの にーちゃんの優勝!!
22

(continued from preceeding page)

- *shōbu* combines the kanji for "win/victory" and "lose/defeat" to make a word that can mean either "competition/contest" or "(determination of) victory." (cf. final frame)
- *itsu no ma ni ka* (lit. "in the space of when?") is an expression meaning "at some unnoticed point/before (one) knows it."
- *ikkiuchi* combines *ichi* ("one") + *ki* ("horseman/knight") + the noun form of *utsu* ("strike/hit") to make a word meaning "man-to-man/one-on-one combat."

19

Slim: まだ イクラ 食ってない な...
Mada *ikura* *kutte-nai* *na*
still salmon roe have not eaten have I?
"I haven't had *ikura* yet, have I?" (PL2)

Kōsuke: シメ は トロ!!
Shime *wa* *toro*
finish as-for fatty tuna
"To finish it off, I'll have *toro*!" (PL2)

- *kutte-nai* is a contraction of *kutte-inai* ("have not eaten") from the verb *kuu* ("eat").
- *na* is like *ne* in expecting an affirmative answer. It's used mainly by males, but both sexes use it when talking/thinking to oneself.
- *shime* is the noun form of *shimeru* ("close/finish/tie up").
- the name *toro* ("fatty tuna") is said to have come from *torokeru*, which describes the effect of something melting in one's mouth. Like well-marbled beef, *toro* is considered superior to leaner cuts.

21

Waiter: はい そこ まで〜!!
Hai *soko* *made*
okay there to/until
"Okay, that's all!" (PL2)

22

Sound FX: サッ パクッ カチャ
Sa! *Paku!* *Kacha*
(*sa* = sweeping motion of picking up last piece of sushi, followed by *paku* = effect of popping it whole into his mouth, and *kacha* = placing plate on stack with a "clack.")

Sushi Chef: セーフ!! 30まい で そっちの にーちゃん の 優勝
Sēfu *Sanjūmai* *de* *sotchi* *no* *niichan* *no* *yūshō*
Safe thirty plates with that side of brother ('s) victory
"Safe! With thirty plates, (it's) this young man's victory!" → **"Safe! This young man wins with thirty plates!"** (PL2)

Slim: イクラ 来い 早く 来い
Ikura *kai* *Hayaku* *koi*
salmon roe come quickly come
"Come on, *ikura*! Hurry up!" (PL2)

Narration: 勝負 が ついて から も スシ好きの 隣の人 の 影響 で
Shōbu *ga* *tsuite* *kara* *mo* *sushi-zuki no* *tonari no hito* *no* *eikyō* *de*
win-loss (subj) is decided after also sushi-lover neighboring person ('s) influence by means of
オレ は さらに 2皿 食べた の だった
ore *wa* *sara-ni* *futasara* *tabeta* *no* *datta*
I (subj.) additionally two plates ate (explan.) it was
Even after the contest was over, influenced by my sushi-loving neighbor, I ate two more plates. (PL2)

- *sotchi* = "that side/direction" and *sotchi no* = "the one on that side/in that direction."
- unmarried males of (roughly) student age are often referred to as (*o-*)*niisan*, or the more colloquial (*o-*) *niichan*, literally meaning "(older) brother."
- *shōbu ga tsuite* is from *shōbu ga tsuku*, "win-loss is decided" → "contest/victor is decided."
- *kara* after the *-te* form of a verb means "after (doing)."
- the particle *no* can link nouns together in a wide variety of relationships. In *sushi-zuki no tonari no hito* they both function like ". . . who is . . .": "the person who is my neighbor who is a sushi lover." In . . . *no eikyō de*, it functions like "of": "by the influence of."
- *no datta* is the plain/abrupt past of *no da*, the PL2 equivalent of the explanatory *no desu* ("it's that . . ."). Using this form here gives a bit of a "literary" feeling as well as a tone of finality/conclusiveness.

Our feature manga is from Volume 2 of this series which has now reached Volume 33, and is still running strong.

OISHINBO

Japan's Ultimate Food Manga

作 • 雁屋哲
story • Kariya Tetsu

画 • 花咲アキラ
art • Hanasaki Akira

Given the diversity of subject matter in manga, it's not surprising that there are several popular, long-running "food manga." There's クッキングパパ "Cooking Papa," 味いちもんめ (*Aji Ichimonme*), "The Chef," and 板前鬼政 (*Itamae Onimasa*), to mention a few. Among these, *Oishinbo* stands out as a "manga with a mission." As is often the case with manga, *Oishinbo* is created by an artist/writer duo. Hanasaki Akira does the art, but the real man with a mission is the writer, Kariya Tetsu.

The man behind *Oishinbo*

by Jacqueline Ruyak

Kariya Tetsu, food and social critic, manga writer, refugee from corporate Japan

He criticizes conventional rice farmers in Japan for using dioxin as a herbicide and organic farmers for fertilizing their crops with antibiotic-laced manure. He opposes the import of American-produced lemons and oranges that have been sprayed with a known carcinogen. He accuses Japan's major dairy concerns of destroying the taste of milk by using high-temperature, high-speed pasteurizing. He angers the breweries of Japan by charging that their highly-touted "dry" beer is nothing more than advertising hype. He trades charges of willful misinterpretation of data with the International Whaling Commission.

Born in Beijing in 1941, Kariya Tetsu says that one of his earliest memories is the smell of the dumplings sold at the market his Chinese nurse took him to every day. In spite of this olfactory precocity and a confessed love of good food, the road to becoming a food comics writer and tireless crusader for food safety was roundabout.

After studying physics at Tōkyō University, Kariya got a job at the prestigious advertising agency, Dentsū. Several years there convinced him that working in a group, wearing a necktie, and going to work on rainy days were not for him, and he quit.

Out of work and out of money, Kariya reluctantly started writing stories for comic books. "I wasn't interested, but a friend had introduced me to a publisher," he says, "so I wrote the silliest story I could think of, about a reform school boy in handcuffs commuting to high

school. The publisher loved it, it became a hit, and I ended up being typed as a writer of 'violence comics'."

Kariya hastens to add that he did not advocate or support violence in his comics. "I graduated from university in 1969, so I was still in school during the student demonstrations of 1968. The theme I developed in my first comics was that you had to fight against authority, that you mustn't give in to it. Tacitly, I wanted to define violence, particularly the nature of political violence, and what it means to reject violence."

After seven years of success, the writer found himself wondering why he still had no money. Concluding that he had spent it all indulging his interest in food, he decided to get it back by writing a comic about food. But nobody was interested.

Asked for a new story four years later in 1984, Kariya offered the rejected manuscript and said it was this or nothing. By then a gourmet boom was in the making and *Oishinbo* soon made its debut in the weekly *Big Comic Spirits* (ビッグ•コミック•スピリッツ). Eight years later, millions of copies of the now thirty-one volumes of the *tankōbon* (collections of the serialized manga in book form), have been sold, and in the fall of 1988 an animated version was serialized on TV.

The comic tells the story of two Tōkyō reporters picked for their discerning palates to create the "ultimate menu" (究極のメニュー, *kyūkyoku no menyū*) as part of their newspaper's centennial celebration. (Thanks to the comic's success, "ultimate" [究極, *kyūkyoku*] became one of the buzzwords of the 1980s in Japan.) Kurita, the female half of the duo, is a bit more than the usual decorative garnish in her role as buffer for the gambling Yamaoka, who is constantly getting into gastronomic showdowns with his arrogant and estranged gourmet father and other establishment figures. The omnivorous pair reel from one culinary adventure to another, along the way teaching the reader in an entertaining fashion the correct ways, for example, to use chopsticks, eat sashimi, and make traditional miso and soy sauce, as well as introducing taste treats from Japan and the rest of the world.

"It's 80 percent nonsense," Kariya laughs. "The message is in the other 20 percent." The underlying theme, he asserts, is food purity and safety. "Good food is safe food, and that's what I want for my family and friends. I want vegetables grown without the use of chemical fertilizers and pesticides, milk that has been slowly pasteurized at low temperatures, free-range chickens, fish and meat that are not laced with antibiotics, and rice that tastes better the more you chew it."

Although Kariya chooses to flavor his message with humor, he is dead serious in his crusade to alert the Japanese public to the poisons in its food. The comic also informs readers of the dangers of chemical fertilizers and pesticides, the need to check that foods sold as organic are truly that, and how processing has changed the flavor of many foods in recent years.

"Rāmen [noodles] is now just junk food, but thirty or forty years ago it was a delicious, inexpensive, and wholesome dish," says Kariya. "What happened to it? Well, the big food processing companies took it over and turned it into junk." In typical Kariya fashion, he portrayed the demise of rāmen in a mock detective story called *Who Killed Rāmen?*

Witty and quick to laugh, the writer confesses to enjoying a good fight. Both the dairy producers and breweries responded to his charges that their products were less than kosher by printing rebuttals in the major dailies. Clients have even canceled accounts at his brother's advertising agency.

Kariya's views on whaling, however, are surprisingly

(continued on page 57)

The main characters from this episode of *Oishinbo*

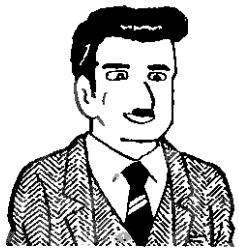
These three are employees of the 東西新聞 (*Tōzai Shinbun*), a fictitious newspaper in Tōkyō. They all work in the 文化部 (*Bunka-bu*), or "Culture" section. The other characters are introduced in the course of the story itself.

栗田ゆう子
Kurita Yūko

When the series begins, she has just come to work for the Tōzai. Our story is taken from the second volume, so she is still a relative newcomer. Given that one of her main roles is that of trying to keep Yamaoka out of trouble, she generally has this slightly worried look on her face.

山岡士郎
Yamaoka Shirō

Described at one point as a グータラ社員 (*gūtara shain*, "lazy/goof-off employee"), Yamaoka is sloppy in his dress, loves to play the horses, and sleeps on the job whenever he can. He does, however, have his own strong sense of values, and he is tolerated, even appreciated, because of his amazing knowledge of food and cooking.



谷村秀夫
Tanimura Hideo

He is the 部長 (*buchō*, "section head/chief") of the *Bunka-bu*. He devised a taste test involving tōfu and water, to select reporters for a special story on "The Ultimate Menu." Only Kurita and Yamaoka successfully completed the test, and many of their adventures come in the line of researching the story/menu.

第5話:
包丁の基本

板前志望
ジェフ・ラーソン(26歳)
2
1
ほうちょう
いーっぽん
さらしに……
だ、
だめよジェフ、
こんな所で
包丁ふり回し
ちゃ!
3

Title: 第5 話:
Dai Go Wa
No. 5 Story:

包丁 の 基本
Hōchō no Kihon
kitchen knife/cooking (of) fundamentals
Story No. 5: The Basics of Cooking (Knives)

- *hōchō* refers to a wide variety of medium to large kitchen knives, and, because of the importance placed on the techniques of cutting in Japanese cooking, the word is also used as a synonym for "cooking/cuisine."

1

FX: ギラッ
Gira!
Glint

2

Narration: 板前 志望 ジェフ・ラーソン (26歳)
Itamae shibō Jefu Rāson nijūrokusai
chef aspirant Jeff Larson age 26
Aspiring (Japanese food) Chef, Jeff Larson (age 26)

- *itamae* refers to a Japanese food cook, as opposed to *kokku* ("cook," from the English), which is a cook of Western-style food. *Itamae* literally means "in front of the board," referring to the *manaita* ("cutting board"), in front of which the *itamae* stands as he practices his art.
- *shibō* = "ambition/aspiration," but here is short for *shibōsha*, "person who desires/aspires to."
- *-sai* is the counter suffix for indicating years of age. The suffix *-nen* is used for calendar years.

3

Jeff: ほうちょう いーっぽん さらし に...
Hōchō i—ppon sarashi ni
kitchen knife one bleached cotton in
(singing) **"A single knife, (wrapped) in cotton . . ."**

Kurita: だ、だめ よ ジェフ、こんな所 で 包丁 ふり回しちゃ!
Da dame yo Jefu konna tokoro de hōchō furimawashicha
no good (emph.) Jeff this-kind-of place in/at knife brandishing
"I-it's no good, Jeff, for you to brandish a kitchen knife in a place like this."
→ **"D-don't do that, Jeff. You can't go waving a knife around in a place like this!"** (PL2)

- the counter suffix for knives (and most long, slender things) is *-hon*, but the combination *ichi* ("one") + *-hon* becomes *ippon* for euphony. See our Basic Japanese section for more information on *-hon*.
- *sarashi* refers to bleached cotton fabric traditionally used as dish towels and for a variety of other purposes in the Japanese kitchen.
- *dame* is often used as a word of prohibition, "No, don't/no, you can't."
- *furimawashicha* is a contraction of *furimawashite wa*, the *-te* form of *furimawasu* ("brandish/wield/wave about"). The form *-te wa dame (yo)* is one of the standard ways of saying "you mustn't . . ." Crying out *dame yo* first lends a sense of urgency.

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あ…あ…
ごめんなさい、
今の気持ちを
みなさんに
言いたかったの
です。
日本料理に
魅せられて
いるのは
よく
わかったわ。
4
しかし
アメリカの
日本料理レストランで
修業を重ねたそうだが、
本場でどこまで続くか
だよなあ。
日本人でも
板前修業は
苦しいもの
らしいから
ねえ。
5
ぼく
頑張ります！
一人前に
なるまでは
国に
帰りません！
6
7
この店だよ、
ジェフ。
terrace
8
9

4

Jeff: あ...あ...ごめんなさい、今 の 気持 を みなさん に 言いたかった の です。
A A gomen-nasai ima no kimochi o minasan ni iitakatta no desu
Oh oh forgive me now of feelings (obj.) everyone to wanted to say (explan.) is/are
"Oh, oh, I'm sorry. I just wanted to tell everyone how I feel right now." (PL3)

Kurita: 日本 料理 に魅せられている の は よく わかった わ。
Nihon ryōri ni miserarete-iru no wa yoku wakatta wa
Japanese cooking be fascinated by (nom.) as-for well understand (fem.)
"That you are fascinated by Japanese cooking, I understand well."
→ **"I can really tell that you're very interested in Japanese cooking."** (PL2)

- *ima* = "now/the present" and *ima no* = "at/of the present" → *ima no kimochi* = "how I feel now"
- *iitakatta* is the past form of *iitai* ("want to say/tell"), from the verb *iu* ("say/tell").
- *no desu* shows that he is explaining himself, like saying "It's that I (wanted)..." → "I just wanted ..."
- *miserarete-iru* is a form of the verb *misuru* ("charm/captivate/fascinate"), and it means "to be charmed/captivated/fascinated" → "to be very interested in/to have a strong interest in."
- the *no* in ... *ni miserarete-iru no* turns the preceding phrase into a noun, and *wa* marks it as the topic of the sentence, like saying "as for (you) being very interested in Japanese cooking ..."
- *yoku* is the adverb form of the adjective *ii/yoi* ("good/fine").
- *wakatta* is the plain/abrupt past form of *wakaru* ("grasp/see/understand").

5

Tanimura: しかし アメリカ の 日本 料理 レストラン で 修業 を 重ねた そうだ が、
Shikashi Amerika no Nihon ryōri resutoran de shūgyō o kasaneta sō da ga
but America in Japanese cooking restaurant at training (obj.) sustained (hearsay) but
"But even though I've heard you trained at a Japanese restaurant in America,
本場 で どこまで 続く か だ よ なあ。
honba de doko made tsuzuku ka da yo nā
home/center in how far continue (?) is (emph.) (colloq.)
the question is how far you can make it in the home of Japanese cooking." (PL2)

Tanimura: 日本人 でも 板前 修業 は 苦しい もの らしい から ねえ。
Nihon-jin de mo itamae shūgyō wa kurushii mono rashii kara nē
Japanese even for itamae training (subj) arduous thing is-apparently because (colloq.)
"(Because) even for Japanese, *itamae* training seems to be tough." (PL2)

- *shūgyō* ("study/training") refers to the dedicated pursuit of knowledge or a skill.
- *kasaneta* is the past tense of *kasaneru* meaning "pile/heap up," or with actions, "(do) repeatedly/in a sustained manner." *Shūgyō o kasaneru* seems more expressive than simply *shūgyō suru* (do training/train).
- *sō da* after the plain form (past or present) of a verb shows that the preceding information is something the speaker has heard from someone else — either from the listener or from a third party.
- *honba* (literally "original/main place") refers to the "home/center/capital" of something.
- ... *ka da* in *doko made tsuzuku ka da* is the question particle *ka* followed by the PL2 form of *desu* ("is/are") and works like "the question is ..."
- *rashii* follows the plain form of a verb and implies a conjecture based on something heard, seen, or read → "is apparently/seems to be/I understand that ..."

6

Jeff: ぼく 頑張ります! 一人前 になる まで は 国(ステーツ) に 帰りません!
Boku ganbarimasu Ichinin-mae ni naru made wa Sutētsu ni kaerimasen
I will persist full-fledged become until (as-for) The States/home country to will not return
"I'll stick it out! I won't go home to the States until I'm a full-fledged (Japanese cook)!" (PL3)

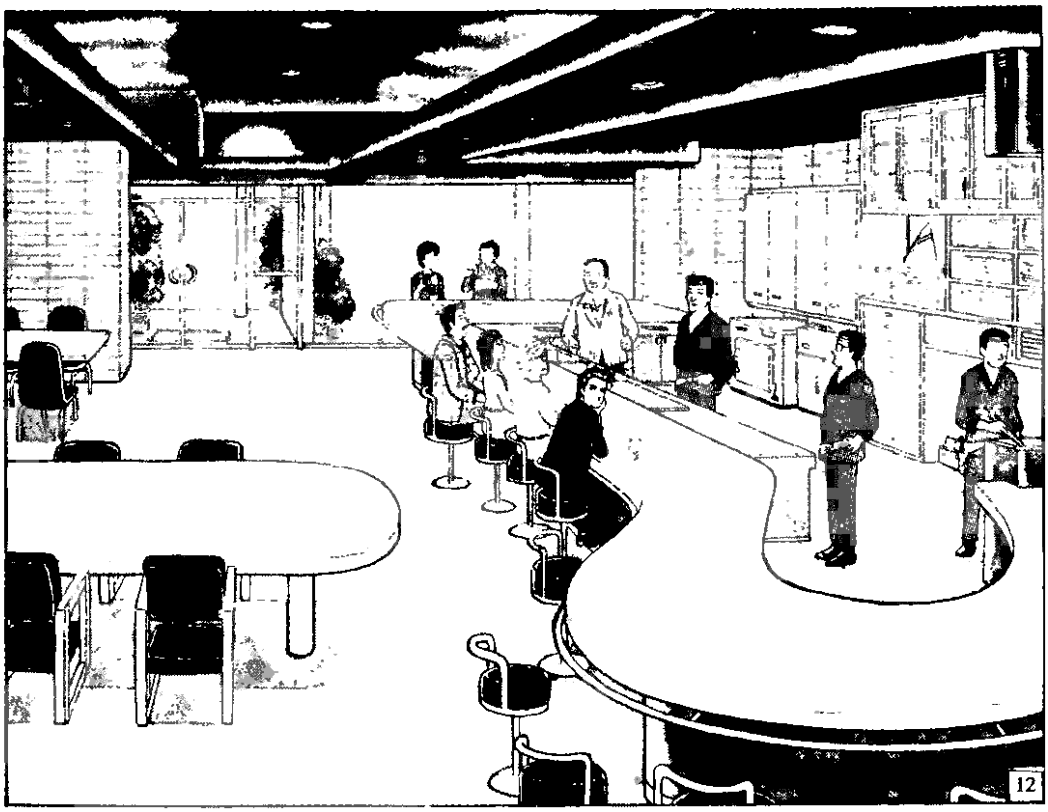
- *boku* is a word for "I/me" used mostly by boys and young men. Strictly speaking, it should be followed here by the particle *wa*, but this is often dropped in colloquial speech.
- *ganbarimasu* is the PL3 form of *ganbaru*, "persist/hold out/stand firm/give it one's all."
- in connection with food, *ichinin-mae* means "one person's portion"; in connection with a skill, *ichinin-mae ni naru* means to complete one's training and become fully capable in that skill.
- the reading *Sutētsu* ("[The] States") is provided for the kanji normally read *kuni* 国. In many contexts, *kuni* simply means "country/nation," but it's also used to mean "home town" (for Japanese in Japan) or "home country" (for non-Japanese), so for Jeff, it means "the States." We can assume that Jeff actually said "*sutētsu*," and that the kanji is providing a mini-definition for anyone not familiar with the word.
- *kaerimasen* is the negative PL3 form of *kaeru* ("return home").

8

Tanimura: この 店 だ よ、 ジェフ。
Kono mise da yo Jefu
this shop is (emph.) Jeff
"It's this shop, Jeff." → **"Here's the shop, Jeff."** (PL2)

WEST COAST
ええっ、これが日本料理の店!?
10

WEST COAST
11


12

10

Jeff: ええっ, これ が 日本 料理 の 店?!
Ee! kore ga Nihon ryōri no mise
Huh?! this (subj.) Japanese cooking (of) shop/restaurant
"What?! This is a Japanese restaurant?" (PL2)

- using the particle *ga* emphasizes *kore*; "This is a Japanese restaurant?"
- *mise* ("store/shop") is often used to refer to eating and drinking establishments in situations where an English speaker would use a more specific term, "restaurant/tavern/pub."
- West Coast appears to be an example of 逆輸入 *(gyaku-yunyū)*, or "reverse importing" of Americanized Japanese culture, popular among trendy young Tōkyōites. It's hard to believe, however, that any real eating establishment in Tōkyō, where this story takes place, would leave so much open space.
- the holsters that the chefs in this restaurant use for their knives are apparently a pure import — giving a taste of the American West (Coast).

The man behind *Oishinbo*

(continued from page 51)

reactionary. Although killing whales to provide a marginal food source for an affluent nation has little to do with food safety, he devoted five segments of *Oishinbo* to defending the Japanese refusal to end research whaling. In his efforts "to prevent an integral part of Japanese cultural and culinary history from being lost," Kariya stereotypes anti-whaling groups as greedy, racist, Japan-bashers. He accused the International Whaling Commission of distorting the figures for endangered whale species, and the commission fired back a similar claim.

On the whole, *Oishinbo* portrays non-Japanese people with a sophistication rare among Japanese comics, where denigrating racist and sexist caricatures are common. Among the regular cast of characters are an overseas Chinese entrepreneur and two Americans, one learning *rakugo* (落語, comic storytelling) and the other studying Japanese cooking. Refreshingly, all are portrayed as functioning members of Japanese society.

In the summer of 1988 Kariya, his wife, and their four children (aged four to eleven) moved to Australia. The reason for the move? "I want to save my kids," he says, "from the Japanese school system, which is meant to turn out company workers. Kids study so that ultimately they can get jobs in good companies. In the meantime, they turn into dull people with narrow intellects. No, I don't want my kids to be put through that system and I don't want them to turn out like that.

"If they want to work in a company, it should be a choice, not a matter of course. I hope that by taking them out of the Japanese system, even for a while, they'll never be able to plug back into it."

After two years in Australia Kariya is a bit taken aback by the success of the move. "The kids are having a great time," he says. "Now they *never* study." More disturbing, he adds, is that Australian natural foods shops are filled with Japanese-made food products, the very ones that he has been crusading against.

Oishinbo is still running in *Big Comic Spirits*, although Kariya has talked about bringing it to an end. He has mentioned as a possibility for his next work a comic about the Heart Sutra, an unsurpassed exposition of the Buddhist philosphy of form and emptiness. The sutra, he says, has a profound meaning for him and he feels that he is now old enough to write about it. From ultimate menu to ultimate meaning?

Jacqueline Ruyak is a freelance writer living in northwestern Japan.

ブィーン
13
こんな内装の日本料理店、見たことないわ。
LA（ロサンゼルス）のロデオドライブにあるブティックみたいです…
14
どこか適当な修業先をみつけて欲しいという支局長の紹介状を持って僕の所に訪ねてきたんだ。
ジェフはうちのLA支局と懇意でね。
15
この店は西海岸を中心にアメリカに支店を五つも出してるんだよ……
ジェフもこの店から修業を始めると、日本料理に無理なく入って行けるんじゃないかと思ってね。
16
あ…
ああ…
17
お引き受けしよう。
うちでの修業は厳しいぞ、頑張ってみるんだな。
18
は、はい…
19

13

FX: ブスー
Busū (effect of sulking/looking moody; cf. *busu-tto*)

14

Kurita: こんな 内装 の 日本 料理店、 見たことない わ。
Konna naisō no Nihon ryōri-ten mita koto nai wa
this kind of decor of/with Japanese restaurant have never seen (fem. emph.)
"I've never seen a Japanese restaurant with this kind of decor." (PL2)

Jeff: ＬＡ（ロサンゼルス） の ロデオドライブ に ある ブティック みたいです...
Rosanzerusu no Rodeo Doraibu ni aru butikku mitai desu
Los Angeles ('s) Rodeo Drive on exists boutique is like
"It's like a boutique on Rodeo Drive in LA . . ." (PL3)

- 店, read *mise* by itself, is usually read *-ten* when used in a compound.
- *mita* is the plain/abrupt past form of *miru* ("see"). *Mitai* is a separate word all together.
- *koto (wa/ga) nai* after the past form of a verb means "have never . . ."
- ending a sentence with *wa* for emphasis is reserved almost exclusively to women.

15

Tanimura: ジェフ は うちの LA 支局 と 懇意 で ね。
Jefu wa uchi no Eru Ee shikyoku to kon'i de ne
Jeff (subj.) our company's LA branch with friendly is, and (colloq.)
"Jeff knows the people at our LA Branch." (PL2)

Tanimura: どこか 適当な 修業先 を 見つけて欲しい という
Doko ka tekitō-na shūgyō-saki o mitsukete hoshii to iu
some place suitable training place (obj) wants us to find (quote)
支局長 の 紹介状 を もって 僕の 所 に 訪ねてきた んだ。
shikyoku-chō no shōkaijō o motte boku no tokoro ni tazunete kita n da.
branch head ('s) introduction letter (obj.) holding my place to/at came calling (explan)
"He came calling at my place bringing a letter of introduction from the branch manager saying he'd like me to find a suitable place for (Jeff) to train (as a Japanese chef)." (PL2)

- *uchi* literally means "inside," but one of its most common uses is to refer to one's own house/family or company/place of work, so *uchi no* means "my/our (family's/company's)."
- *Rosanzerusu* was given above as the reading for "LA," but it's also frequently called *Eru Ee,* or *Rosu.*
- *shikyoku* = "branch (office)," in this case, of the newspaper where Tanimura, Kurita and Yamaoka work.
- *-saki,* when used as a suffix, indicates either the destination or the location of the action.
- *mitsukete* is the *-te* form of *mitsukeru* ("find/locate"), and *hoshii* means "to want/desire." When *hoshii* follows the *-te* form of a verb it means the speaker wants someone else to do that action for him/her.
- *to iu* indicates a quote, so . . . *to iu* . . . *shōkaijō* means "a letter of introduction . . . saying . . ."
- *motte* is the *-te* form of *motsu* ("hold/carry"). • *tazunete* is the *-te* form of *tazuneru* ("visit/call on") and *kita* is the plain/abrupt past form of *kuru* ("come"), so *tazunete kita* means "came visiting/calling."

16

Tanimura: この店 は 西海岸 を 中心 に アメリカに支店 を 五つ も 出してる んだ よ...
Kono mise wa nishi-kaigan o chūshin ni Amerika ni shiten o itsutsu mo dashite-ru n da yo
this shop as-for W. Coast (obj) centered on in America branches (obj) 5 (emph) has put out (expl) (emph)
"This restaurant has (all of) five branches in America, mainly on the West Coast." (PL2)

Tanimura: ジェフ も この店から 修業 を 始める と、
Jefu mo kono mise kara shūgyō o hajimeru to
Jeff also from this shop training (obj.) begin if
日本 料理 に 無理なく 入っていける んじゃないか と 思って ね。
Nihon ryōri ni muri naku haitte ikeru n ja nai ka to omotte ne
Japanese cooking into without difficulty can enter would it not be? (quote) I thought (colloq.)
"I thought that if you began your training here, you'd be able to make a smooth entry into Japanese cooking." (PL2)

- *chūshin* = "center" and . . . *o chūshin ni* makes an expression meaning "centering on" or "mainly."
- *mo* after a number (*shiten o itsutsu mo . . .*) implies that it is "a lot."
- *dasu* literally means "put out," but *mise o dasu* means "open a shop." *Shiten o dasu* = "open a branch (shop)."
- *muri* = "unreasonableness/(great) difficulty/impossibility" and *naku* is the adverb form of *nai* ("not/not exist"), so *muri naku* means "without difficulty/smoothly."
- *haitte* is the *-te* form of *hairu* ("go in/enter") and *ikeru* is the potential ("can/able to") form of *iku* ("go"), so *muri naku haitte ikeru* is more literally "can enter without difficulty."
- . . . *to omotte* is the *-te* form of *to omou* ("think . . ./think that . . ."), and the past tense is provided by the context: he's explaining what he "thought" in deciding to bring Jeff to this restaurant.

17

Jeff: あ... ああ...
A ā
"Uh . . . Uh-huh (I see) . . ."

(continued on following page)

あれは？
20
カリフォルニア・ロールの盛り合わせです。
カリフォルニア風のノリ巻きですよ。
21
カニとキュウリとアボガドを巻いたものや、レタス、アボガドのマヨネーズ巻きなどいろいろあります。
アボガドですって？
22
マグロのトロみたいな味がするんですよ、一つ作ってみましょうか？
ノーサンキュー。
23
イサキのいいのがありますが、刺身にいかがで？
ああ作ってくれ。
へいっ。
24
25
26

(continued from previous page)

18 **Shop Owner:** お引き受けしよう。
O-hikiuke shiyō
(hon.) let's take on/accept
"I'll take him on (as an apprentice/trainee)." (PL3)

Shop Owner: うち で の 修業 は 厳しい ぞ、 頑張って みる んだ な。
Uchi de no shūgyō wa kibishii zo ganbatte miru n da na
my shop at ('s) training (subj.) is strict/grueling (emph.) do best try (emph.) (colloq.)
"Training here will be tough. Try your best to stick it out." (PL2)

- *o-hikiuke shiyō* is the informal volitional ("I'll/let's") form of *o-hikiuke suru*, which is a polite/humble form of *hikiukeru* ("take on/shoulder a burden/accept a responsibility").
- *ganbatte* is the *-te* form of *ganbaru* ("persist/hold out/stand firm/give it one's all"). *Miru* (lit. "see") after the *-te* form of a verb makes an expression meaning "try/do it and see."
- *n(o) da* is typically used when making an explanation, but it's used here to make a kind of command. You could say that the owner is "explaining" that Jeff will try his best.

19 **Jeff:** は, はい...
Ha hai
"Y-Yes (sir)." (PL2)

20 **Kurita:** あれ は？
Are wa
that as-for
"What's that?" (PL3 implied)

21 **Chef:** カリフォルニア・ロール の 盛り合わせ です。 カリフォルニア風 の ノリ巻き ですよ。
Kariforunia rōru no moriawase desu Kariforunia-fū no nori-maki desu yo
California roll of assortment is California-style of seaweed roll is/are (emph.)
"It's an assortment of California rolls." (PL3) **"They're California-style *nori-maki*."** (PL3)

- *-fū* is used as a noun suffix to mean "-style/-type."
- *norimaki* is the generic term for a wide variety of rolled sushi in which sheets of processed *nori* ("laver" seaweed) are used to "wrap" (巻く, *maku*) ingredients, although not always as the outermost layer.

22 **Chef:** カニ と キュウリ と アボカド を 巻いた もの や、
Kani to kyūri to abokado o maita mono ya
crab & cucumber & avocado (obj.) rolled thing and
レタス、アボカド の マヨネーズ巻き など いろいろ あります。
retasu abokada no mayonēzu-maki nado iro-iro arimasu
lettuce avocado of mayonnaise roll etc. variety have/exist
"There are lots of different kinds, like rolls with crab, cucumber and avocado, or rolls with lettuce, avocado, and mayonnaise." (PL3)

Kurita: アボカド です って？
Abokado desu tte
avocado is/are (quote)
"Did you say avocado?" (PL3)

- *kani to kyūri to abokado o maita* is a complete thought/sentence modifying *mono* ("thing[s]"). Here *mono* functions like English "ones" → "ones with . . ." → "rolls with . . ."
- when *ya* is used for "and" it implies that there are other possibilities besides those mentioned.
- *desu tte* is a PL3 quotative form meaning "he/she/they say(s)," or when speaking directly to the person quoted, "(Avocado) you say?" Though not strictly feminine, the form is used mostly by females.

23 **Chef:** マグロ や トロ みたいな味 が する んです よ、 一つ 作ってみましょうか？
Maguro ya toro mitai-na aji ga suru n desu yo hitotsu tsukutte mimashō ka
red tuna & fatty tuna like flavor (subj.) has (explan.) (emph.) one shall I try making?
"It tastes like *maguro* or *toro*. Shall I make one for you to try?" (PL3)

Jeff: ノー サンキュー。
Nō sankyū
no thank you [from English]
"No, thank you." (PL3)

- *maguro* and *toro* come from different parts of the tuna. *Toro*, being oilier/fattier, is a lighter color.
- *mitai* after a noun means "is like/resembles," and *-na* turns it into an adjective modifying *aji* ("flavor/taste") → "a flavor like . . ." • *suru* literally means "do/does," but in the expression *aji ga suru* it needs to be translated as "has/have (a flavor)" → "taste(s)."

(continued on following page)

日本料理も海外に進出するためには、お客さんを楽しませるための演出が必要だと思うんですよ。
今まで通りの古くさいやり方じゃ、国際的に通用しやしません。
ヒゲ
ジャッ
ゴトッ
?
27
28
29
30
31
32
33
34

(continued from previous page)

- *tsukutte* is from *tsukuru* ("make"), and *mimashō* is the PL3 volitional ("I'll/let's") form of *miru* ("see/try"). *Miru* after the *-te* form of a verb means "try (doing)/(do) and see." Here, it means that he will make some and see what they think of it, i.e., make some for her to try; *ka* makes it a question, "Shall I . . . ?"

24

Shop Owner: イサキ の いいの が ありますが，刺身 に いかがですか？
Isaki *no* *ii no* *ga* *arimasu* *ga* *sashimi* *ni* *ikaga desu ka*
(fish name) (of) good one (subj.) have/exists but sashimi (make) into how about it?
"We have some fine *isaki;* how about (if we make it) into sashimi (for you)?" (PL3)

Tanimura: ああ 作ってくれ。
Ā *tsukutte kure*
yes make (please)
"Yes, please do." (PL2)

Chef: へいっ。
Hei!
yes sir
"Coming right up." (PL2)

- the fish *isaki* is listed in the dictionary as "grunt."
- *arimasu* is the PL3 form of *aru* ("have/exist").
- *ā* ="yes" (normally only for males)
- *kure* ("give [me]") after the *-te* form of a verb (*tsukutte*, from *tsukuru*, "make") is an abrupt/informal request: "(please) do (for me/us)." This use of *kure* is generally reserved for males; in an informal situation, females would simply use the *-te* form without anything else.
- *hei* is a masculine (slang/mildly macho) form of *hai* ("yes [sir]").

26

Sound FX: ダン
Dan
Bam (effect of fish being plopped down on cutting board)

27

Sound FX: シャッ
Sha! (sound of knife sliding from its sheath)

- this "holster" for the knife is a "Western" touch for West Coast Sushi

28

Shop Owner: 日本 料理 も 海外に 進出する ためには、
Nihon *ryōri* *mo* *kaigai ni* *shinshutsu suru* *tame ni wa*
Japanese cooking also to overseas advance in order to
"For Japanese cooking to gain a place overseas,

お客さん を たのしませるための 演出 が 必要だ と思う んです よ。
O-kyaku-san *o* *tanoshimaseru tame no* *enshutsu* *ga* *hitsuyō da* *to omou* *n desu* *yo*
customers (obj.) to make/let enjoy presentation (subj.) is necessary think that (explan.) (emph.)
it needs to be presented in a way the customer will enjoy, I believe." (PL3)

Shop Owner: 今まで 通りの 古くさい やり方 じゃ，国際的に 通用しやしません。
Ima made *dōri no* *furukusai* *yari-kata* *ja* *kokusai-teki ni* *tsūyō shi ya shimasen*
until now the same as old-fashioned method if it is internationally will not pass/be accepted (emph.)
"If you do it the same old-fashioned way as before, there's no way it will be accepted internationally." (PL3)

Sound FX: ビビッ
Bibi!
(sound of knife cutting into fish)

- *shinshutsu suru* combines the kanji for "advance" (進) and "[go] out" (出) for a word that means "branch/spread out" or "advance/make inroads into" → "be accepted/gain a place."
- *tame* = "purpose" and *tame ni/no* = "in order to/for the purpose of"
- *kyaku* = "guest/customer" and both *o-* and *-san* are for politeness.
- *tanoshimaseru* is the causative ("make/let") form of *tanoshimu* ("enjoy/take pleasure in")
- *enshutsu* means "production," or "dramatic performance," as demonstrated by the chef in the following frames.
- *ima made dōri* is an expression meaning "the same as before," and *no* allows it to modify *yari-kata* ("method/way of doing"). *Furukusai* ("outdated/old-fashioned," a combination of *furui*, "old" and *kusai* "smelly/stinky") also modifies *yari-kata*.
- *. . . ja* is a contraction of *. . . de wa*, which is like saying "if it is . . ."
- *tsūyō suru* means to "work/pass muster/be accepted," and *tsūyō shi ya shimasen* is an emphatic negative: "there's no way/not a chance it will be accepted."

(continued on following page)

すごい、刺身がきれいに並んでく!!
おおっ、イケスから上げた時のまんまに見えるじゃないか!!

42
アメリカではこの実演が大受けでね、やはり何ごとも演出ですよ。
わあ、いただきます！
43
LAにアメリカ人の板前スクールを作る計画があるんだ、いわば、きみが一期生というところかな。
一人前の腕になったらきみにもアメリカの支店で働いてもらうよ。
44
45
46
47
……ぼくこの店で働くのいやです…
この店はかっこうだけです……刺身はおいしくない……
48
何だと!?
49

(continued from previous page)

29 **Sound FX:** ブブッ ビッ
Bubu! Bi!
(cutting sounds)

- *bi!* (and *bibi!* in the last frame) suggests the sharper sound of the knife breaking through skin and scales, while *bubu!* suggests the duller sound of slicing through the filet.

30 **Sound FX:** ゴトッ
Goto!
("knock/clunk" of plate being set down on the counter)

35 **Sound FX:** タン
Tan
(sound of knife striking cutting board)

36 **"Sound" FX:** ピッ
Pi!
(effect of "flipping" a slice of sashimi off his knife toward the plate)

37 **Sound FX:** タンタン
Tan tan

38 **Sound FX:** タン タンタン タン タンタン
Tan tan tan tan tan tan
(sound of knife on cutting board)

Kurita: すごい、刺身 が きれいに 並んでく
Sugoi sashimi ga kirei-ni narande ku
amazing! sashimi (subj.) neatly line up
"That's amazing. The sashimi lines right up." (PL2)

- *narande* is the *-te* form of *narabu* ("line up/fall in") and *ku* is a contraction of *iku* ("go"). After the *-te* form of a verb, *iku* implies a gradual/progressive change or development.

39 **"Sound" FX:** ピン
Pin
(effect of flipping the swath of skin with the knife)

40 **Tanimura:** おおっ、イケス から 上げた時 の まんま に見える じゃないか!!
Ō! ikesu kara ageta toki no manma ni mieru ja nai ka
(exclam.) fish tank from raised time (at) as is/was appears doesn't it
"Wow! It looks just like it did when he took it from the fish tank." (PL2)

- *ikesu* refers to a tank in which fish destined for the table are kept alive (on a ship or in a restaurant).
- *ageta* is the plain/abrupt past form of *ageru* ("raise/lift"), but in connection with fishing it means "catch/bring in/land" *ikesu kara ageta* is a complete thought/sentence ("raised/took from the tank") modifying *toki* ("time when"); *no*, in turn, makes the entire phrase into a modifier for *manma*.
- *manma* is a colloquial variation of *mama* ("as it is/was").
- *ni mieru* is an expression meaning "appears as/looks like."
- the question, *ja nai ka* ("isn't it that . . . ?") is purely rhetorical in this case.

43

Shop Owner: アメリカで は この 実演 が 大受けで ね、 やはり 何ごとも 演出 です よ。
Amerika de wa kono jitsuen ga ō-uke de ne yahari nanigoto mo enshutsu desu yo
in America as-for this performance (subj) big hit is (colloq) as expected whatever presentation is (emph.)
"In America this performance is a big bit. Like I say, no matter what you're doing, it's the presentation (that counts)." (PL2)

Kurita: わあ、 いただきます！
Wā itadakimasu
(exclam.) will receive
"Wow! Thank you." (PL2)

- *ō-uke* combines the prefix form of *ōkii* ("big/large") with the noun form of *ukeru* ("receive/accept") to make a noun meaning "received/accepted with great favor" → "(the state of being) a big hit."
- *yahari* means "after all/as expected," but since in this case be is confirming his own earlier claim, it's like saying "as I said before."
- *itadakimasu* is the PL3 form of *itadaku* ("receive"), and it is the standard phrase at the beginning of a meal or when being treated to something to eat. It's really a humble way of saying "I will receive," but it serves as a "Thank you." In the same situation, an American might say something like "Wow, this looks great!"

44

Shop Owner: ＬＡ に アメリカ人 の 板前 スクール を 作る 計画 が ある んだ、
Eru Ee ni Amerika-jin no itamae sukūru o tsukuru keikaku ga aru n da
LA in Americans for Japanese cook school (obj.) make plan (subj.) have/exists (explan.)
"In LA, I plan to open a Japanese cooking school for Americans."

いわば、きみ が 一期生 と いう ところ かな。
iwaba kimi ga ikki-sei to iu tokoro ka na
so to speak you (subj.) inaugural class student (quote) say/call situation is it perhaps
"Maybe we could call you the inaugural student, so to speak." (PL2)

Shop Owner: 一人前の 腕 に なったらきみ にも アメリカの 支店 で 働いてもらう よ。
Ichinin-mae no ude ni nattara kimi ni mo Amerika no shiten de hataraite morau yo
full-fledged skill when become you also American branch at (I) will have you work (emph.)
"When your skills come up to par, we'll have you work in an American branch." (PL2)

- *iwaba* is a form from classical Japanese literally meaning "if (I/you) say (it)" → "so to speak/as it were."
- *ikki-sei* combines *ichi* ("one") + *ki* ("term/semester") + *sei* ("student") for a word that can mean either "first term student" or "student in the inaugural class."
- *tokoro* literally means "place/location" but it often refers idiomatically to an occasion or situation.
- *ka na* is a masculine equivalent of *kashira*, "I wonder if . . ./is it perhaps. . ."
- *ude* is literally "arm" but it is used figuratively to mean "(one's) skill (at something)."
- *nattara* is a conditional ("if/when") form of *naru* ("become").
- *kimi* is a word for "you" used mostly by males.
- *hataraite* is the *-te* form of *hataraku* ("work"); adding *morau* ("receive") gives the meaning "ask someone to/have someone work (for me)."

48

Jeff: ぼく この 店 で はたらくの いやです . . .
Boku kono mise de hataraku no iya desu
I/me this shop at working is disagreeable
"I don't want to work at this restaurant." (PL3)

Jeff: この 店 は かっこう だけ です. . . 刺身 は おいしくない . . .
Kono mise wa kakkō dake desu Sashimi wa oishikunai
this shop as-for appearances only is sashimi as-for not tasty
"This restaurant is nothing but show. The sashimi doesn't taste good." (PL3; PL2)

- *no* turns the preceding phrase into a noun, and strictly speaking should be followed by a *wa*: "as for working at this shop . . ."
- *iya desu* is literally "it is unpleasant/disagreeable," but often means "I don't like it" or even, as here, "I refuse/decline." It is a very direct statement of one's displeasure/refusal, and in all but the most informal contexts would be considered quite rude (even with a PL3 or PL4 ending).
- *oishikunai* is the negative form of *oishii* ("tasty/delicious").

49

Chef: 何 だ と!?
Nan da to
What is (quote)
"What did you say?" (PL1)

- depending mostly on the intonation/delivery, the expression *nan da to!?* can be fighting words — hence the PL1 designation.

この刺身がうまくないだとっ!?
ジェフ!
ソーリー!…でもおいしくないです。
50
……
51
ちえっ、これだから外人は嫌なんだ、刺身の味がわかってたまるかい!
味わかります、ぼくも板前のはしくれね!
52
このトーシロが!! アメリカあたりで板前の真似ごとしたくらいで何が出来るってんだ!!
刺身が作れるもんなら作ってみろい!!
53
よ、よし、……
54
俺も今の刺身は感心しなかったな、……それも魚のせいじゃない。
55
56

50

Shop Owner: この 刺身 が うまくない だ とっ?!
Kono sashimi ga umakunai da to!
this sashimi (subj.) not good is (quote)
"You say the sashimi is no good?!" (PL1)

Kurita: ジェフ！
Jefu
"Jeff!"

Jeff: ソーリー... でも おいしくないです。
Sōrii Demo oishikunai desu
sorry but is not tasty
"I'm sorry, but it's not very good." (PL3)

- *umakunai* is the negative form of *umai* ("good/delicious" — informal and mostly masculine).
- *da to* is similar to the quotative *tte/da tte* ("he/she/you said"), but when it is used at the end of a sentence this way it has a very rough/fighting-words sound.

52

Chef: ちぇっ, これだから 外人 は 嫌なんだ、 刺身 の 味 が わかってたまるかい!
Che! kore dakara gaijin wa iya na n da sashimi no aji ga wakatte tamaru kai
(exclam.) because of this foreigners as-for are disagreeable sashimi ('s) flavor (subj.) can't possibly understand
"Cripes, this is why I don't like foreigners. How can they possibly appreciate the taste of sashimi?" (PL2)

Jeff: 味 わかります, ぼく も 板前 のはしくれ ね！
Aji wakarimasu boku mo itamae no hashikure ne
flavor know/understand I also Japanese cook am a bit (colloq.)
"I can appreciate the taste of sashimi. I'm a bit of a Japanese cook myself." (PL2)

- *wakatte* is the *-te* form of *wakaru* ("know/understand") and *wakarimasu* is its PL3 form.
- *tamaru* means ("can bear/endure") and *wakatte tamaru ka(i)* is like saying "is it possible to bear it if (he) understands?" (implied answer "No") → "(he) can't possibly understand."
- *hashikure* = "a scrap/piece/bit." To use this word of oneself in reference to a trade/profession/skill is a humble way of claiming a certain degree of competence in that trade/profession/skill.
- Jeff's Japanese is generally excellent (except for possibly more dropped particles than a native speaker), but this use of *ne* here makes him sound non-native.

53

Chef: この トーシロ が!! アメリカ あたり で
Kono Tōshiro ga Amerika atari de
this novice (subj.) America environs in
板前 の 真似ごと したくらい で 何 が 出来るって んだ!!
itamae no manegoto shita kurai de nani ga dekiru tte n da
Japanese cook ('s) play/imitation did just with/by what (subj.) can do (quote) (?)
"Damn greenhorn! All you've done is play 'Japanese cook' in America, so what can you possibly do?" (PL2)

Chef: 刺身 が 作れる もん なら 作ってみろい!!
Sashimi ga tsukureru mon nara tsukutte miroi
sashimi (subj.) can make think if-then try making
"If you (think you) can make sashimi, then let's see you try!!" (PL2)

- *Tōshiro* is a word formed by mixing up the syllables of *shirōto* ("novice/greenhorn") to make it sound like a man's name — all the better for name calling! It's usually written 藤四郎.
- *atari de* = "in the area/vicinity of" → "in a place like" • *shita* is the plain past form of *suru* ("do").
- *kurai* after a verb implies that the action is "inadequate/insignificant."
- *tsukureru* and *tsukutte* are from *tsukuru* ("make"). The pattern ... *mon(o) nara* ... *-te miro(i)* is a taunt/dare to the listener to do the suggested action, implying in no uncertain terms that he couldn't possibly do it. *-te miroi* is a colloquial variation of *-te miro*, the command form of *-te miru*, "try [doing]."

54

Jeff: よ、よし, ...
Yo yoshi
f- fine
"A-, all right (then)." (PL2)

55

Yamaoka: 俺 も 今 の 刺身 は 感心しなかった な,... それ も 魚 の せい じゃない。
Ore mo ima no sashimi wa kanshin shinakatta na sore mo sakana no sei ja nai
I also now ('s) sashimi as-for wasn't impressed (emph.) that also fish ('s) fault/result is not
"I wasn't impressed with this sashimi either ... and it's not because of the fish." (PL2)

- *kanshin shinakatta* is the negative past form of *kanshin suru*, "admire/be impressed by."
- *sei* means "consequences/result/outcome," but ... *no sei* usually means "because/on account of .."

こ、このォ!!
腕が悪いってのかい!!
57
ふざけたことを言うな、これは、うちの花板だぞっ!!
58
ジェフの作る刺身がそれを証明してくれる。
洗いにすれば、よりはっきりするさ。
59
あ…あらい!?
そんなむずかしいものをジェフに……
60
ただし一週間後に……
61
62
何か企んでいるな…
今さら何を企んでもどうにかなるものでもなかろうに…
63
そのアメリカ人が俺より刺身を上手に作ってみせると言うんだな!!
いいだろう、スズキの洗いで勝負してやる!!
64

57

Chef: こ,このォ!! 腕 が 悪い って の かい!!
Ko konō Ude ga warui tte no kai
th this skill (subj.) is bad (quote) (explan.) (?)
"Th-this (S.O.B.) Are you saying my skill is no good?" → **"Y-you (S.O.B.)! Are you saying I'm a lousy cook?!"** (PL1)

Shop Owner: ふざけた こと を 言うな, これ は, うちの 花板 だ ぞっ!!
Fuzaketa koto o iu-na kore wa uchi no hanaita da zo!
funny/playful thing (obj.) don't say this as-for my/our best cook is (empb.)
"Don't try to be funny! This is my best cook!" (PL2)

- *fuzaketa* is the plain past form of *fuzakeru*, meaning "joke/fool around/act less than seriously."
- *iu-na* is the abrupt negative command form of *iu* ("say").
- *hana-* or *hana no* (lit. "flowered/flowery/flowering") is used to mean "beautiful/glorious/best." *ita* is the first syllable of *itamae* ("Japanese cook"). • *zo!* is used for emphasis, mostly by males.

58

Yamaoka: ジェフ の 作る 刺身 が それ を 証明してくれる。
Jefu no tsukuru sashimi ga sore o shōmei shite kureru
Jeff (subj.) makes sashimi (subj.) that (obj.) will prove/confirm for us
"The sashimi Jeff makes will confirm that for us." (PL2)

Yamaoka: 洗いに すれば, より はっきりする さ。
Arai ni sureba yori hakkiri suru sa
washed if (we) make it all the more become clear (emph.)
"If we make it *arai* sashimi, that will make it all the more clear." (PL2)

- *Jefu no tsukuru* is a complete thought/sentence ("Jeff makes") modifying *sashimi*. The particle *ga* (for subject) changes to *no* in such modifying clauses.
- *arai* is from the verb *arau* ("wash"), and here refers to washing/chilling the fish in ice water during preparation. The process is supposed to improve the texture of the sashimi.
- *sureba* is an "if/when" form of *suru* ("do"), but the expression . . . *ni suru* means "make (it into . . .)"

59

Jeff: あ. . . あらい?!
A Arai?
"A-arai?" (PL2)

Tanimura: そんな むずかしい もの を ジェフ に. . .
Sonna muzukashii mono o Jefu ni
so/such a difficult thing (obj.) Jeff to
"(You can't ask) Jeff to do such a difficult thing!" (PL2)

60

Yamaoka: ただし 一週間 後に. . .
Tadashi isshūkan -go ni
but one week after
"But (we'll do it/set the date at) a week from now . . ." (PL2)

62

Shop Owner: 何か 企んでいる な. . .
Nanika takurande-iru na
something planning/scheming aren't you?
"You've got something up your sleeve, don't you . . ." (PL2)

Shop Owner: 今さら 何 を 企んでも どうにかなる ものでもなかろうに. . .
Imasara nani o takurande mo dō ni ka naru mono de mo nakarō ni
now what (obj) even if plan/scheme can accomplish something surely isn't something like
"At this point, no matter what scheme you hatch, it's not as if you can do anything . . ." (PL2)

- *takurande-iru* is from *takuramu* ("plan/scheme/conspire").
- *imasara* means "now," but in the sense of "(now) belatedly/with so little time left."
- *nani o . . . te/de mo* makes an expression meaning "no matter what you (do) . . ."

63

Chef: その アメリカ人 が 俺 より 刺身 を 上手に 作ってみせると 言う ん だな!!
Sono Amerika-jin ga ore yori sashimi o jōzu-ni tsukutte miseru to iu n da na
that American (subj.) I/me more than sashimi (obj.) skillfully make-and-show (quote) say (expl) right?
"So you're saying that American will show us he can prepare sashimi better than me, are you?" (PL2)

Chef: いい だろう, スズキ の 洗いで 勝負してやる!!
ii darō suzuki no arai de shōbu shite yaru
fine probably sea bass of washed compete with him
"All right, then. I'll compete with him in (preparing) sea bass *arai*!" (PL2)

- *yaru* ("give") after the *-te* form of the verb implies doing a favor for an inferior.

. . . to be *CONTINUED* in the next issue of Mangajin

Books for the Cook

Since our feature manga and feature story are both about food and cooking, here's an assortment of books, recent and not-so-recent, to give more insight, and, unless used with caution, more calories.

Sushi Made Easy, Nobuko Tsuda. New York: Weatherhill, 1990. 128 pages, $10.95 (paperback).
Forty-two sushi recipes, along with 16 pages of color illustration. Nice touches include photos showing ingredients in their packages (for the first-time shopper), and an appendix listing Japanese food suppliers in 39 U.S. states and 6 Canadian provinces.

Sushi at Home, Kay Shimizu. Tokyo: Shufunotomo, 1988. 140 pages, $14.95 (paperback).
More than 70 recipes, illustrated throughout by color photo directions. Also explores such non-traditional sushi as the California roll and soba-zushi. Brief guides to such sushi-related concerns as vocabulary, fresh fish selection, and clear soups.

Simple & Easy Japanese Cooking. Tokyo: Shufunotomo, 1987. 40 pages, $7.95 (paperback).
Twenty recipes printed on big, laminated cards with a color photo of the dish on the reverse.

A Taste of Japan, Donald Richie. Tokyo: Kōdansha International, 1985. 112 pages, $18.95 (hardcover).
A "delightful exploration of Japan's food culture" by veteran commentator Donald Richie examines heated sake, sugarless sweets, and other mysteries of Japanese cuisine.

Practical Japanese Cooking, Shizuo Tsuji and Koichiro Hata. Tokyo: Kōdansha International, 1986. 152 pages, $27.95 (hardcover).
A big, full-color cookbook compiled by the president and head *itamae* chef of the largest culinary school in Japan. Features 100+ recipes, from the ambitious "Stuffed Spiny Lobster" to the down-home "Savory Pancake" (*okonomiyaki*).

Rice Paddy Gourmet, Joan Itoh. Tokyo: The Japan Times, 1976 & 1985. 239 pages, ¥1,400 (paperback).
This collection of *Japan Times* columns combines tales of a foreigner's life in rural Niigata prefecture with seasonal, country-cooking recipes.

The Book of Soba, James Udesky. Tokyo: Kōdansha International, 1988. 160 pages, $14.95 (hardcover).
The "400-year-old buckwheat cooking tradition" provides inspiration for this guide to soba noodles, which is as much a commentary as a cookbook. Included are recipes for a variety of soba dishes and a guide to Japan's best soba restaurants.

(continued from page 9)

Japanese artists are simply not aware that some of the images they have appropriated were developed in the social context of discrimination, exploitation, and slavery.

In 1991 the review magazine *Comic Box* ran several feature articles on the anti-racism campaign, with comments from readers and artists. Many expressed indignation at the dogmatic nature of the campaign, and the way some Japanese publishers caved into its demands. Their responses exhibited a naivete regarding racial issues, but also some valid concerns.

Manga artists particularly resent being told what is politically correct to draw, or threatened with anything resembling censorship. In some genres of comics, moreover, the very purpose of cartooning is to distort, to poke fun, and to ridicule. In this visual world, all the characters, including Japanese people, are drawn in what could be construed as an offensive style. Second, as several respondents pointed out, works created 30 or 40 years ago are a reflection of the times. To ban them opens a Pandora's box. Should Shakespeare be banned for his depiction of Shylock? Should all Tarzan movies be banned? The American media, others noted, is itself filled with negative racial stereotypes. To make a point, some submitted drawings of Japanese people, rendered with buckteeth, slant eyes, and cameras.

The anti-racism campaign may ultimately sensitize the public, but its ham-fisted approach has exacerbated the paranoia many Japanese have of being unfairly criticized. It also iguores the many fine manga stories that oppose racism, and it has diverted attention from the fact that people of African descent are not the only ones stereotyped. In the topsy-turvy world of Japanese manga, although Japanese characters are frequently drawn with Caucasian features, when real Caucasians appear, they are often shown as big hairy brutes. When Chinese characters are depicted, they are frequently drawn with slant eyes and buckteeth.

Frederik L. Schodt is the author of *Manga! Manga! The World of Japanese Comics* and *Inside the Robot Kingdom* (both by Kodansha International), and has translated such works as the *Gundam* series (Del Rey Books), and Tezuka Osamu's manga version of *Crime and Punishment* (Japan Times).

In our next issue: Fred Schodt does a special feature story about Tezuka. For a future issue, we also have Brian Covert doing a more in-depth look at the controversy concerning Tezuka's work.

TOKYO RISING

The City Since the Great Earthquake

by Edward Seidensticker

New York: Alfred A. Knopf, 1990.
362 pages, $24.95 (hardback).

This book tells the story of Tokyo from 1923 (when the devastating Kanto earthquake struck), to the present day. It is the sequel to *Low City, High City*, which performed the same service for the city from 1867-68 (when Mutsuhito, the Meiji emperor, was restored to hegemony in what was then still called Edo), until the year of the great Tokyo-Yokohama tremor. The title derives mostly from the idea of the capital of Japan arising, Phoenix-like, from the ashes of the earthquake disaster and the cataclysmic defeat in the Pacific War, but also reflects the movement of its center of culture and municipal administration toward the higher ground of the western wards.

Mr. Seidensticker has produced a prodigious work. So prodigious, in fact, that some readers like myself may find it tells us more than we really want to know about the city that has been called "the dust-heap of Japan." But even if guilty of such excess, it is still a significant contribution to the body of English language information about this intriguing, sometimes charming but just as often repellent metropolis. His painstaking and presumably time-consuming research cannot be but commended.

Tokyo Rising should surely be an integral part of the connoisseur's library, alongside *Low City, High City* and *Tokyo: City of Stories* by Paul Waley.

Waley's work, published by Weatherhill in 1991, takes in more of the pre-Meiji history of Tokyo *nèe* Edo, so that the reader who consumes all three of these books will have boxed the compass and can settle back in the contentment that comes from knowing he is really quite erudite about the place that may well be the most important city in the world during much of the 21st century.

(For those whose *chishiki-yoku* or thirst for knowledge has still not been quenched, I might also mention — but with hesitation, for it was published in 1966 — *Tokyo*, by James Kirkup. It is readable but not nearly so thorough as the above threesome.)

It is reported that when the deposed Queen Isabella II of Spain returned to her former seat of government for a visit in 1890, she commented, "In Madrid, everything is more unusual than ever." Indeed, this might well be the reaction of a foreigner like myself who visits Tokyo now and then over the years. I once described it as, "a city of contrasts, of variety, of vitality, and more than a little venery. Of renewal and almost reckless resurgence. Of nocturnal delights and daylight drive. Of rawboned excitement and drab ugliness and rare beauty and exotic quaintness. A city to be loved or hated but never ignored." (from *More About the Japanese*). Seidensticker's storytelling reconfirms the validity of those observations.

What I enjoyed most about *Tokyo Rising* were the remembrances it engendered. Incidents and people and places are recalled that had not crossed my mind for many years.

There were the black market districts like Ameya Yoko-cho and the stalls along the Ginza. The Tokyo Onsen. The unheated interiors of many buildings in the immediate postwar period (and then the excessive heat when fuel began to become available). The *katsugiya*, whose dangerous occupation required that they carry sacks of black-market rice into the cities. The distribution of the relatively plentiful sweet potatoes (one of my responsibilities when I was an Army officer in Fukuoka in 1946). The charcoal-burning automobiles. The dead bodies on the streets in the morning, awaiting pick-up by garbage trucks.

And the infamous crimes and misdemeanors: The twelve employees poisoned in the Teikoku bank robbery. The Shimoyama Incident. The 1946 Kotobuki Affair, in which a man named Kodaira raped and murdered ten women. The May Day rioting of 1952. The 1953 Sukiyabashi occurrence in which an American soldier threw a persistent (weren't they all?) pimp off a bridge in central Tokyo.

And the long-forgotten (or at least neglected) words and phrases: Like stand-up comedian Tony Tani's "*O-komban wa*" and "*Ajappa!*" Like "*Ame-shon*," meaning to make a brief trip to America and deriving from "*Amerika*" and "*shonben*" for urine. ("Going to America just long enough to make a quick trip to the toilet.")

The author makes copious use of material written by such well-known Japanese writers as Kawabata Yasunari, Tanizaki Junichiro, and Nagai Kafu. This is to be expected, since Seidensticker has translated works from all these writers. Much of his other narration comes, I believe, from his reading of Japanese-language histories and other stories about Tokyo.

Jack Seward was one of the first *gaijin* writers actually literate in Japanese. His book *Japanese in Action* was an early influence on the editor of MANGAJIN.

(continued from page 75)

produce the results I or my customers require in various circumstances.

The manufacturers, IST EXIMPORT Corporation, are very cooperative in fixing problems and explaining things that may not be immediately obvious from reading the manual. They have made several improvements in the few months since the program first came out, and have made vast improvements over its predecessor, Tokyo Star. Tokyo Star, a DOS-based Japanese multilingual word processor, has itself improved considerably in the past two years. Tokyo Star is now called Marco Polo-J. IST EXIMPORT is actually of Chinese origin, and produces parallel versions of Twinbridge and Marco Polo in Chinese. This is a company with a strong background in multilingual computing, and a commitment to help their customers bridge the linguistic and cultural gaps between countries.

Jim Caldwell is president of Pacific Rim Connections, a software and programming source for Japanese, Chinese, Korean, and several other languages.

Feature • Story

(continued from page 13)

feel comfortable going alone to a conventional sushi shop where they are known, and it's not unheard of to go into an unknown conventional sushi shop by yourself, but it somehow seems a little unnatural, since conventional sushi shops are usually places of conversation and social interaction. In contrast, you don't even have to call out your order to the chef in a *kaiten-zushi* place. You don't have to speak to a waitress, and there is generally not much conversation between customers. Many come in alone, grab a quick bite, and are on their way.

And why not? Sushi in its present form is said to have originated as a quick snack for Kabuki theater-goers who didn't want to miss the next curtain. In a way, *kaiten-zushi* is reviving the tradition of one of the first fast foods.

Coming up: *Gyūdon*, Poor Man's *Sukiyaki*?

MANGAJIN Cheap Eating & Writing Club members include; Bryan Harrell, Peter Metevelis, Wayne Lammers, Virginia Murray, and 小中粋太 (Onaka Suita).

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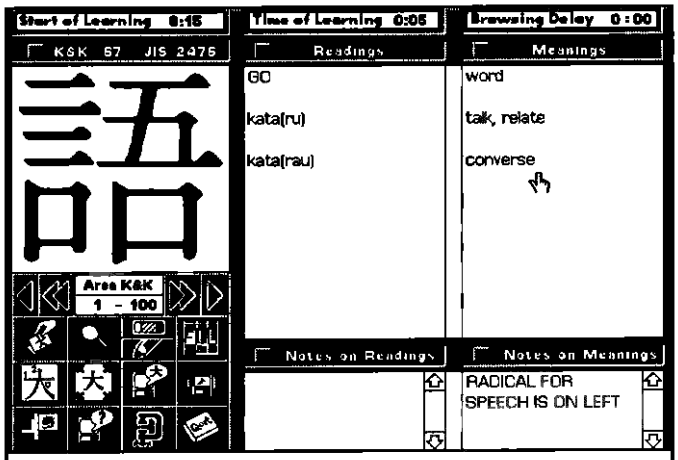

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Twinbridge

Japanese for Windows

Twinbridge Japanese tools for Windows offer a great deal of flexibility for people who want to use Japanese in their English Windows applications. Twinbridge consists of a set of fonts (bitmap in the Basic version and an outline [vector] font in the Professional version) that can be printed on Epson-compatible dot-matrix printers or on HP-compatible laser printers. Neither postscript Japanese nor postscript printers are supported in Twinbridge itself, but the program does work well with JALM (Japanese Library Manager), a postscript Japanese tool for artistically manipulating Japanese text in the Windows environment. JALM offers the ability to print on postscript printers and to export Japanese EPS files to the Macintosh environment for printing on ordinary postscript printers like the Apple LaserWriter or on high-resolution printers like the LaserMaster or Linotronic series.

Twinbridge is also flexible in offering a number of input options. The rōmaji-kanji input method is the simplest to use. You may type a full sentence in rōmaji, then enter a punctuation mark or a space. The result is converted on the screen to Japanese kana-kanji terms and phrases. One can confirm the automatic conversion or edit it until the result is acceptable.

Editing the current string of text is done by moving the cursor to an incorrect term and pressing the space bar again. An alternative homonym will appear. If you want hiragana for the current phrase, press F-8; if you want katakana, press F-9. The "home" and "end" keys take the cursor to beginning or end of the sentence. When the entire sentence is correct, press F-10 to complete its entry into your document.

People who are familiar with the kana keyboard for Japanese word processing can simply choose the kana-input option and begin. It works just like the rōmaji-kanji input method. A third input option is Chinese *pinyin*. This is handy when you know how the kanji are pronounced in Chinese and there are several ways to pronounce the kanji in Japanese.

There is a symbol keyboard for building tables and entering special symbols (currency and punctuation). People familiar with the computer coding of Japanese also have the options of using Area (*kuten*) code, JIS (Japanese Industrial Standard) code, or the Shift-JIS codes used by IBM and Microsoft, among others (including ITL, the manufacturers of EW+).

When typing full paragraphs of Japanese in an English word processor, some problems with word-wrapping will normally occur. English-only programs don't know how to divide Japanese kanji at the ends of lines. Twinbridge offers the option of automatically adding a narrow space after each kanji so word-wrap will not try to divide a kanji in half.

Some additional features include: entry of double-width "full" ASCII characters so each English or European letter will have the same size as Japanese kanji; a Russian alphabet and keyboard; a Greek alphabet and keyboard; a "full-sized" kana input mode; and ASCII input (which offers any language characters that are otherwise available in Windows).

Twinbridge is actually a set of four Japanese tools. First is the tool to turn Japanese input methods and fonts on or off. Second is a set of Japanese drawing programs, DRAW, for manipulating kanji artistically in the basic edition and QKDRAW, for editing outline fonts in the professional version. The third tool is a Japanese text editor called TED in the basic version and, in the professional version, a multi-document editor called MDEDIT. Fourth is a Japanese file conversion utility for exchanging Shift-JIS documents with DOS programs like EW+ or with programs on the Macintosh, SUN, NEC and others.

All these features and flexibility make Twinbridge quite a slick package. Its power and simplicity are downright amazing. However, it does has a number of flaws. The manual is skimpy. It is perhaps adequate in explaining the basic features of the program, if one has some background to aid in understanding. The features are not difficult to learn, but the manual is written in extremely poor English; my experience in reading it is a mixture of laughter and frustration. I can usually figure out what is meant, but perhaps only because I am an experienced computer user and a linguist.

The program is slow. Windows is already painfully slow in English, but adding Japanese adds to my frustration in waiting for the program to catch up to my typing. I believe a computer should be faster than I am. Some of this slowness is due to Windows itself, and some is due to the complexity of manipulating Japanese, but I believe the program itself could be modified to make it faster. I have also experienced, on occasion, a problem with the rōmaji-kanji index. The mapping between the input method and the kanji to be displayed is prone to corruption. I haven't been able to figure out what caused the damage, but it can be repaired by re-installing the program. Finally, I can't print on my LaserMaster high-resolution postscript printer because Twinbridge outline fonts were written specifically for the HP Laserjet printer.

Despite these weaknesses, it is a joy to use. I use it in conjunction with JALM, EW+ and my Macintosh programs to

(continued on page 74)

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Japanese male graduate student, 23, seeks pen pals interested in Japanese. I'm studying linguistics, interested in teaching Japanese. Yoshito Katayama, 651 N. 15th St., #2R, Philadelphia, PA 19130

Male college art student, 19, seeks female pen pal in Japan interested in anime and alternative music. Write in English to: Chris Fulmer, 1798 Sunridge Dr., Ventura, CA 93003

American male, 20, seeks Japanese female pen pals. My hobbies include: anime, electronics and Japanese culture. Chad Jones, 960 Intrepid Ct., Del Mar, CA 92014

Looking for pen pal who is open-minded to accepting different ideas and lifestyles. Jason, P.O. Box 15365, San Francisco, CA 94115

Who wants to write to a guy from Europe who loves manga and anime? Address: Steven Smet, Aalmoezenijestraat 31, 9860 Landskouter, Belgium

French MANGAJIN reader, 30, would like to exchange letters with Japanese and non-Japanese interested in Japanese culture, travels, movies, H.R. Isabelle Rey, 7 Parc de Bearn, 92210 Saint Cloud, France

American, 27, seeks Japanese female for friendship and correspondence. Many interests, seeking sincere friend to help with Nihongo and cultural studies. Love for travel, art, language, music a must. Jim Hill, P.O. Box 1074, Beaverton, OR 97075

Japanese female, 23, seeks worldwide Monty Python fans. Write in English or Japanese. Michiko Araki, 3-17-40 Kowada, Chigasaki-shi, Kanagawa 253, Japan

American fan of Japanese culture, manga and anime seeks correspondence with Japanese, European and American fans of same! Paul Rigsby, 4414 Key Largo Dr., Jacksonville, FL 32218

American College Student, 20, wishes to gain Japanese pan pals interested in young adult popolar culture and friendship. English-Japanese. Robert Johnston, 2895 Indian Lakes, Cedar Springs, MI 49319

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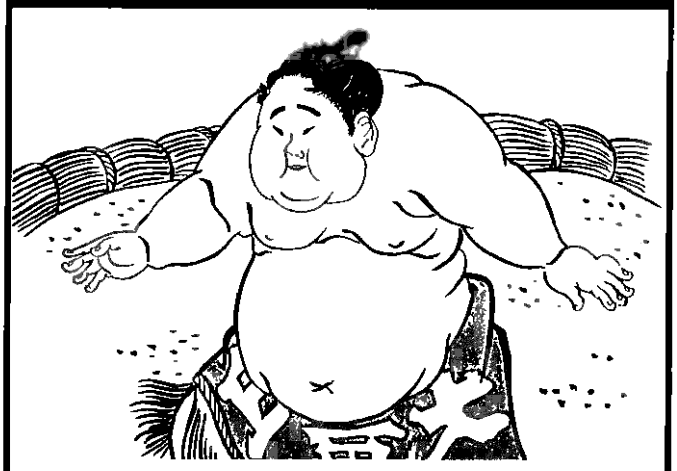

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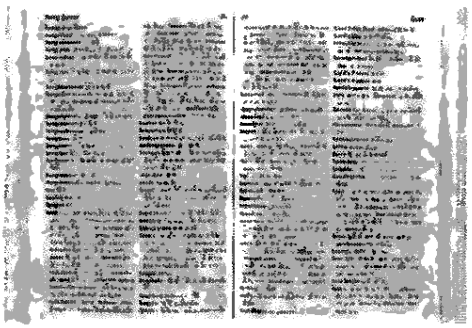

sample *n., v.* 標本, 見本(を取る); (質を)ためす; *Statistics* サンプル.

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358
75
2324
楽

GAKU, music; RAKU, pleasure; *tano(shimu)*, enjoy; *tano(shii)*, fun, enjoyable, pleasant

音楽	*ongaku* music	347
文楽	*bunraku* Japanese puppet theater	111
楽天家	*rakutenka* optimist	141, 165
安楽死	*anrakushi* euthanasia	105, 85

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楽
331
13 strokes

GAKU, music; RAKU, comfort, ease; *tano(shii)*, pleasant

楽しみ *tanoshimi*, pleasure
音楽会 *ongakukai*, concert, musicale
気楽 *kiraku*, ease, comfort
(木 15)

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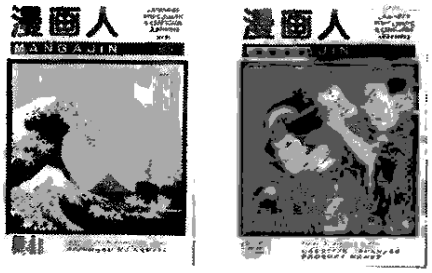

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味	*aji*	flavor
歩く	*aruku*	walk
与える	*ataeru*	give/provide
地球	*chikyū*	Earth
~を中心に	*~o chūshin ni*	centering on/mainly
できる	*dekiru*	can/able to do
どうでもいい	*dō demo ii*	"it doesn't matter"
どうしても	*dō shite mo*	definitely/no matter what
影響	*eikyō*	influence
演出	*enshutsu*	presentation/performance
餌	*esa*	(animal) food/feed
~風	*~fū*	-style
雰囲気	*fun'iki*	atmosphere
振り回す	*furimawasu*	brandish/wave about
古くさい	*furukusai*	old-fashioned
ふざける	*fuzakeru*	joke/fool around
我慢する	*gaman suru*	restrain oneself/endure
頑張る	*ganbaru*	persist/hold out/stand firm
合宿	*gasshuku*	retreat/training session
はっきりする	*hakkiri suru*	become clear/distinct
半額	*hangaku*	half price
葉っぱ	*happa*	leaves
働く	*hataraku*	work
髭	*hige*	whiskers
引き受ける	*hikiukeru*	take on/shoulder a burden
必要	*hitsuyō*	necessity/need
包丁	*hōchō*	kitchen knife
本場	*honba*	home/center/capital
一本足	*ippon ashi*	one-legged
板前	*itamae*	Japanese-food chef
返す	*kaesu*	return (something)
海外	*kaigai*	overseas
会場	*kaijō*	meeting room/place
回転ずし	*kaiten-zushi*	conveyor-belt sushi
構え	*kamae*	stance
看板	*kanban*	sign
感心する	*kanshin suru*	admire/be impressed by
重ねる	*kasaneru*	pile/heap up/do repeatedly
顔	*kao*	face
毛ばり	*kebari*	fishing lure(s)
計画	*keikaku*	plan
厳しい	*kibishii*	strict/grueling
希望	*kibō*	hope/wish/aspiration
基本	*kihon*	fundamentals/basics
気持ち	*kimochi*	feelings
記録	*kiroku*	record
交換	*kōkan*	exchange
国際	*kokusai*	international
降参する	*kōsan suru*	surrender
苦しい	*kurushii*	arduous/painful
食う	*kuu*	eat (masc. informal/abrupt)
競争	*kyōsō*	contest/competition
並	*nami*	regular/average
窓	*mado*	window
巻く	*maku*	wrap/roll/wind
真似事	*manegoto*	play/imitation
面接	*mensetsu*	interview
魅せられる	*miserareru*	be charmed/captivated
もらう	*morau*	receive
盛り合わせ	*moriawase*	assortment/combo
無理	*muri*	difficulty/impossibility
無料	*muryō*	free/no charge
内装	*naisō*	(interior) decor
並ぶ	*narabu*	line up/fall in
なる	*naru*	become
西海岸	*nishi-kaigan*	West Coast
驚く	*odoroku*	be surprised
おごる	*ogoru*	treat (someone)
美味しい	*oishii*	tasty/delicious
大受け	*ō-uke*	great success/big hit
立派な	*rippa-na*	fine/nice/splendid
料理	*ryōri*	cooking/cuisine
3割引き	*sanwari-biki*	30% discount
皿	*sara*	plate(s)
せめて	*semete*	at least
志望	*shibō*	ambition/aspiration
支局	*shikyoku*	branch (office)
閉める	*shimeru*	close/finish/tie up
勝負する	*shōbu suru*	compete/have a match
正午	*shōgo*	noon
証明する	*shōmei suru*	prove/verify/confirm
少年	*shōnen*	boy(s)/youth(s)
商店街	*shōten-gai*	shopping street/district
修業	*shūgyō/shugyō*	training/study
ただし	*tadashi*	but.../however...
企む	*takuramu*	plan/scheme/conspire
訪ねる	*tazuneru*	visit/call on
てごわい	*tegowai*	formidable/tough
適当な	*tekitō-na*	suitable
特上	*tokujō*	deluxe
作る	*tsukuru*	make
続く	*tsuzuku*	continue
腕	*ude*	arm → skill
生まれる	*umareru*	be born
運転手	*untenshu*	driver
八百屋	*yaoya*	vegetable shop/shopkeeper
痩せる	*yaseru*	become thin/lose weight
優勝	*yūshō*	victory

The Vocabulary Summary is taken from material appearing in this issue of MANGAJIN. It's not always possible to give the complete range of meanings for a word in this limited space, so our "definitions" are based on the usage of the word in a particular story.